
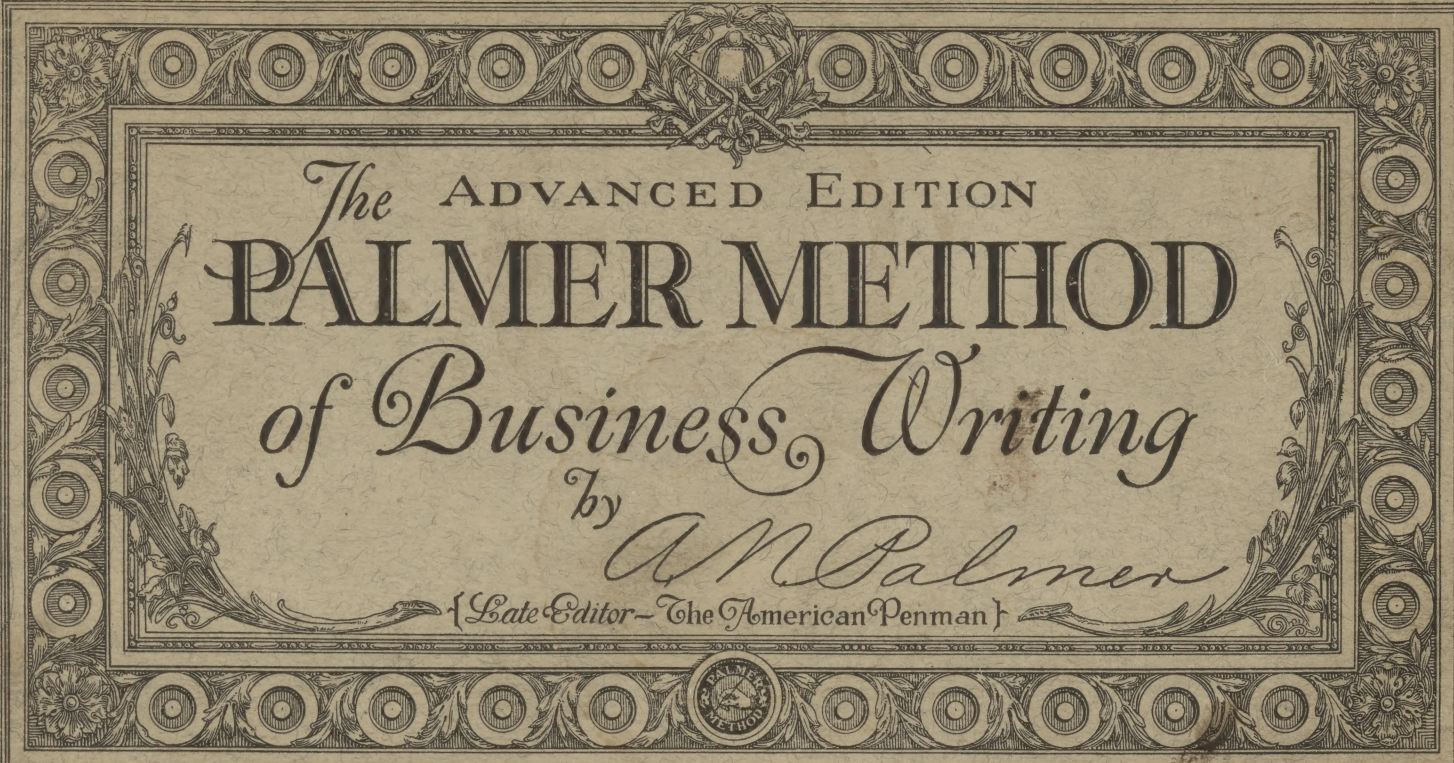
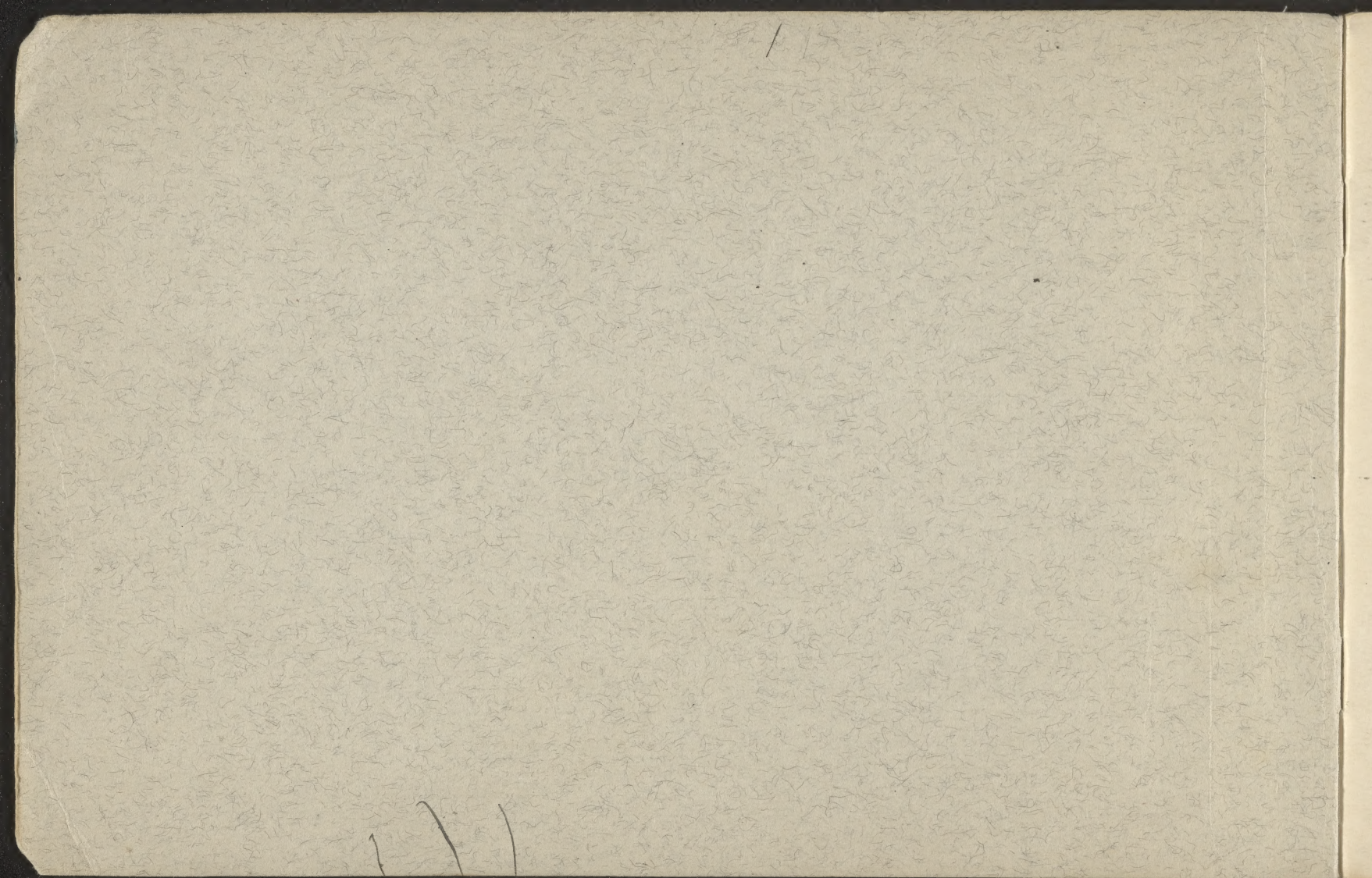


*The* ADVANCED EDITION  
**PALMER METHOD**  
*of Business Writing*  
by  
*A. N. Palmer*  
{ Late Editor - The American Penman }



*The A. N. PALMER COMPANY* in New York, Chicago, Portland, Ore. & Cedar Rapids, Iowa



ADVANCED EDITION OF  
*The* PALMER METHOD  
*of Business Writing*

A Series of Lessons in Rapid, Plain, Unshaded, Coarse-pen,  
Muscular Movement Writing for Use in Schools, Public  
or Private, Where an Easy and Legible Handwriting is the  
Object Sought.

By A. N. PALMER  
Late Editor of The American Penman

*Published By*  
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New York • Chicago • Cedar Rapids, Iowa • Portland, Oregon

**A**N EXPLANATION.—The object of this book is to teach rapid, easily-executed, business writing. It has not been written to exploit any one's skill as a pen artist. It aims to be of use to those who are ambitious to become good, practical business writers. The lessons it contains are not experimental, but have been the means of guiding millions of boys and girls, young men and women to a good business style of writing.

As will be seen at a glance, The Palmer Method of Business Writing has nothing in common with copy-books which were so largely used in public schools for more than half a century. If they were right, this book is wrong. The two methods of teaching writing are absolutely antagonistic.

In teaching writing, as in other subjects, the final result should be the criterion. Students who follow absolutely the Palmer Method Plan never fail to become good penmen. On the other hand, no one ever learned to write a good, free, rapid, easy, and legible hand from any copy-book that was ever made.

The copy-book has but one purpose—to secure absolute mechanical accuracy. The copy-book headline is usually first carefully penciled after a given model by a skilled penman, and shows none of the individuality of the penman employed in its construction. The penciled copy is given to a skilled script-engraver, who engraves it by hand and further perfects it wherever possible. This impossible and lifeless ideal the student is required to imitate through long, dreary pages of copying. No wonder he fails!

It has been proved, through at least two generations, that the copy-book kills individuality and makes freedom of movement impossible. It compels slow finger-action in the formation of letters, giving a fair degree of accuracy where only slow writing is required; but the student's work inevitably becomes scribbling when the least speed is attempted. In the Palmer Method, freedom of movement is the foundation, and, through a constantly repeated series of rapid drills the application of movement becomes a fixed habit of the student. Under this plan the student's first attempt is naturally crude, but every drill practised in strict accord with the printed instructions tends to add grace and accuracy to his work. The sure result is a handwriting that embodies these four essentials—legibility, rapidity, ease and endurance.

The drills and copies in this book are actual writing, executed with a rapid, easy, muscular movement, and then photo-engraved, thus retaining the individuality of the writer.

Students practising from these lessons acquire the general style of the copies, but, at the same time, there is left to them the possibility of developing their own individuality.

## Some Palmer Method Facts

**T**HE PALMER METHOD is a textbook on practical writing and should be studied as such—not treated as a copy-book. The instructions are of more importance than the copies. They tell you how to develop and use the muscular movement in writing. If you do not follow the instructions, you will fail.

Students who followed absolutely the Palmer Method plan have always learned to write well. Students who have not first studied the plainly printed directions and followed them absolutely, have partly or completely failed. Failure is unnecessary.

Thousands of young men and women have made The Palmer Method of Business Writing the stepping-stone to positions in business offices, where commercial advancement rewarded faithful service.

In hundreds of classes where the Palmer Method has been faithfully studied and completely mastered, periods devoted to written spelling, composition, examinations, and other written work have been reduced more than half. Time thus saved has been put to very good use in other directions. In the beginning stages of the work, until good position, muscular relaxation, correct and comfortable penholding, and muscular movement as a habit in writing have been acquired, extra practice may be necessary; but the extra time will be saved many times over in all written work later.

**Read and Carefully Consider Everything on Pages Three, Four and Five Before Beginning the Study and Practice of the Lessons. Failing to Follow the Simple Suggestions These Pages Contain, You Are Likely to Waste Many Hours, Weeks and Months in Useless Practice.**

Muscular movement writing means good, healthful posture, straight spinal columns, eyes far enough away from the paper for safety, and both shoulders of equal height. These features alone should be sufficient to encourage boys and girls to master a physical training system of writing such as is presented in the following pages, remembering that it is impossible to do good muscular move-

ment writing in twisted, unhealthful positions, or with stiff and rigid muscles.

Straight line and oval drills are of no value except as they lead to writing. They are the means through which to gain the muscular control that will enable students to master an ideal permanent style of rapid, plain-as-print writing.

When students have learned good posture, correct penholding, and how to use muscular movement in making a good two-space compact oval, they are ready to begin to learn how to write well. Too many students think they have really learned how to write well when they are able to make some of the very simple drills in correct posture at the right speed and in correct rhythm. That is really the starting-point toward good penmanship, and should be followed immediately by the practice of words, and, indeed, by the use of the movement in all written work.

Study and practice go hand in hand in securing the best results in the shortest possible time. Keep the Manual open before you as you practise; study and make frequent and careful comparisons of your work with the drills if you wish to make rapid progress.

Your letters, words, and sentences should occupy the same amount of space they do in the Manual. Before beginning practice, the drill should be studied in every little detail until the correct picture is in your mind.

Just how and where does the first line in a letter begin; is it made with an upward or downward stroke; how high is the letter; how wide is each part; how much running space does it occupy; in what direction should the pen move in beginning, continuing, and completing the letter; and at what rate of speed should the letter or word be written? These are questions that should constantly occupy you as soon as automatic muscular movement has been established. In fact, as was said before, study and practice must go hand in hand, if good results are to be the outcome.

Blackboard copies, though written by expert penmen, are seen at many different angles, and at different distances, and do not give correct mental impressions.

It is highly important not only that pupils have copies of the Manual, but that they study the printed instructions and drills closely and constantly.

The plainly printed instructions in the Palmer Method tell you step by step exactly what to do and how to do it, in order to progress steadily and surely toward the desired end.

Millions of American boys and girls have learned a permanent style of rapid, easy, legible, and beautiful writing by

carefully and patiently following the printed directions found in *The Palmer Method of Business Writing*. Final results have then been delightful to pupils, teachers, parents, and school officials.

The first step is a correct understanding of the required position. Study the pictures on pages eight, nine, ten, twelve, and fourteen. Study every little detail of these pictures from the crown of the head down to the arms on the desk. Study particularly and closely the arms, the relation of one arm to the other, the position at the desk, the distance of the body from the desk, and the positions of the fingers preparatory to taking the penholder.

As progress is made in the more advanced lessons, you should refer frequently to these pictures and try to sit as these students sat when their photographs were taken for the Palmer Method. When writing, they always sit as shown in these photographs, and they know that it would be physically impossible to use muscular movement writing in a cramped, unhealthful position.

There is an old saying, "Practice makes perfect." That is only partly true in relation to writing. Practice of the right kind leads toward perfection, but the wrong kind of practice leads just as surely in the opposite direction. It is not so much the exercise that is practised as the manner in which it is practised. Millions of pupils have wasted the time given to movement exercises because they thought it was the exercise that counted and not the manner in which it was made.

There is no value in any penmanship drill ever invented unless it is practised with correct positions of body, arms,

fingers, penholders, paper, and with exactly the right movement, and at exactly the right rate of speed.

If you study the instructions in the Palmer Method, and follow them absolutely in daily practice, you will make steady progress and, within a short time, become a splendid penman. But, even should you spend a great deal of time practising the drills in a poor position with cramped muscles and with the wrong movement, you not only will make no progress toward good writing, but will contract bad habits, or firmly fix those already established, and, under such conditions, the possibility of learning to write well will constantly become more and more remote.

It is a fact, that among the thousands of men and women employed in business offices who do longhand writing constantly, rapidly, and well, none can be found who do not use muscular movement, because it is the only movement through which penmanship embracing in the highest degree legibility, rapidity, ease, and endurance can be developed.

It is now generally conceded that systems of copy-books have inevitably resulted in a poor finished product of penmanship. Public school officials and teachers were satisfied with copy-books so long as they did not consider good posture, muscular relaxation, easy, tireless movement and reasonable speed, as important factors. Then the discovery was made that pupils were able to draw the letters slowly and very accurately in close imitation of mechanically engraved copies, but that when rapid, continuous writing was required in the pen-

manship employed in written spelling, compositions, examinations, etc., the letter forms became dissipated in appearance and soon approached the stage of scribbling.

It must be conceded by everyone that any system of writing which does not lead to an automatic style embodying legibility, rapidity, ease, and endurance is a failure.

The term "Copy-book" has been applied for many years to sheets of paper bound together with a cover, containing at the top of each page, a line of writing or an exercise to be imitated by the pupils on the lines below. Sometimes the headlines are made from carefully penciled copies, mechanically perfected through a system of hand engraving.

There are also bound books, with copies at the top of the pages that were really written with some show of muscular movement and afterward photo-engraved, but the copy-book principles are involved in the publication of such books—principles which preclude the teaching of good writing through their use. The mental attitude of pupils who see before them immaculate pages upon which they must make reproductions, as nearly facsimile as possible, of the copies at the top is wholly unfavorable to the process.

Another recent copy-book system is the pad with the copy at the top, and sometimes at the top and center of each page, there being blank lines below for practice purposes. These modified copy-books are probably doing just as much harm to the cause of practical writing as the former kind. Unless the mental attitude is right, physical conditions will be wrong.

## First Specimens

Beginning students should write three sets of first specimens on paper about  $8 \times 10\frac{1}{2}$  inches. One set should be kept by the teacher, another retained by the pupil, and one set sent to the nearest office of The A. N. Palmer Company.

The value of these first specimens will be clearly apparent as the work of muscular movement development and application progresses and comparisons are made. Those sent to the publication office are alphabetically arranged and kept for future reference. When students have mastered the movement and become good business writers, their second specimens should be sent to be filed with the first. The improvement is often so great that the first and second specimens may be engraved and published with great credit to the schools, the students, and the Palmer Method.

In these specimens the following form should be followed: On the first line write the name, the age, and the grade; on the second line, the name of the school, city or town, and the date. Skip one line and make a set of capitals; skip a line and make two lines of miscellaneous figures; skip a line and write, "A specimen of my best writing before I began to practise muscular movement writing from the lessons in The Palmer Method of Business Writing." The above was

written in.....minutes and.....seconds.

## Clothing For The Right Forearm

As the muscles of the right forearm play an important part in the movement, it is necessary that they should be so clothed as to permit, at all times, unrestricted action. Many good writers consider this of such importance that they cut off the right undersleeve at the elbow. **To the Teacher:** See that students' arms are free of heavy clothing.

## Writing Material

Not much progress can be made with poor paper, poor pens, or poor ink. Good materials are a necessity. Do not use a penholder covered with metal where the fingers rest if another can be procured. Never use an oblique penholder in business writing. It is out of place and of no advantage whatever. Nothing equals an oblique holder for ornamental writing, but there its utility ends. Use paper of generous size for your practice, a medium coarse pen, and ink that flows well. Blue-black writing fluid is the best.

**Study the instructions; they are of more importance than the copies**

## Lesson 1

### Correct Positions for Classroom Writing

**I**N the following pages are reproduced photographs of classes of students who are experts in the Palmer Method writing. While they knew that their photographs were to be taken, they did not change their every-day penmanship positions in the least particular. It was not necessary, because they had all acquired the habit of sitting in positions that are comfortable and which at the same time permit muscular freedom and control.

**Study These Pictures Closely;  
It Will Pay**

In the first picture, notice that the right elbow

rests on or near the lower right corner of the desk. This position may be occasionally modified to suit the needs of pupils. As an example, a very fat boy or girl may find it necessary to let the right arm rest over on the desk a little farther.

A good rule to follow in finding the correct position of the right arm on the desk for writing is as follows: Place the body at the desk in the correct square front position (see illustration No. 12, page 15), raise the entire right arm a few inches, and withdrawing control, let it drop. Wherever it strikes it should remain. To draw the arm toward the side of the body would force the right shoulder upward into an uncomfortable, unhealthful position, or would force the pupil to lean backward. On the other hand, to place the right arm farther over on the desk would force the body too far forward.

#### *To the Teacher:*

At this point, students should be required to close their Manuals and show their familiarity with the preceding discussion of position by answering questions relating to it, and also to assume several times the posture described to prove their working knowledge of it.

These photographs show that the students sit comfortably in the seats; that the upper ends of their penholders point a little to the right of their right shoulders—usually half way between the elbow and the shoulder; that the Palmer Method (see illustrations No. 13, page 16, and No. 2, page 9) is placed at the upper left corner of the desk, that the left forearm is on the desk in such a position as will keep the body upright, the left shoulder from drooping, reserving the free use of the left hand for changing the positions of the Manual and the paper as required.

In this position it is easy to push the sheet of paper forward as progress is made toward the bottom of the page; also to move the paper to the left when the writing has reached a third or half the distance across a line, and back into the first position for a new line.

The exact position of the body at the desk and the relative positions of the left and right arms in writing are very clearly shown in illustrations two and three.

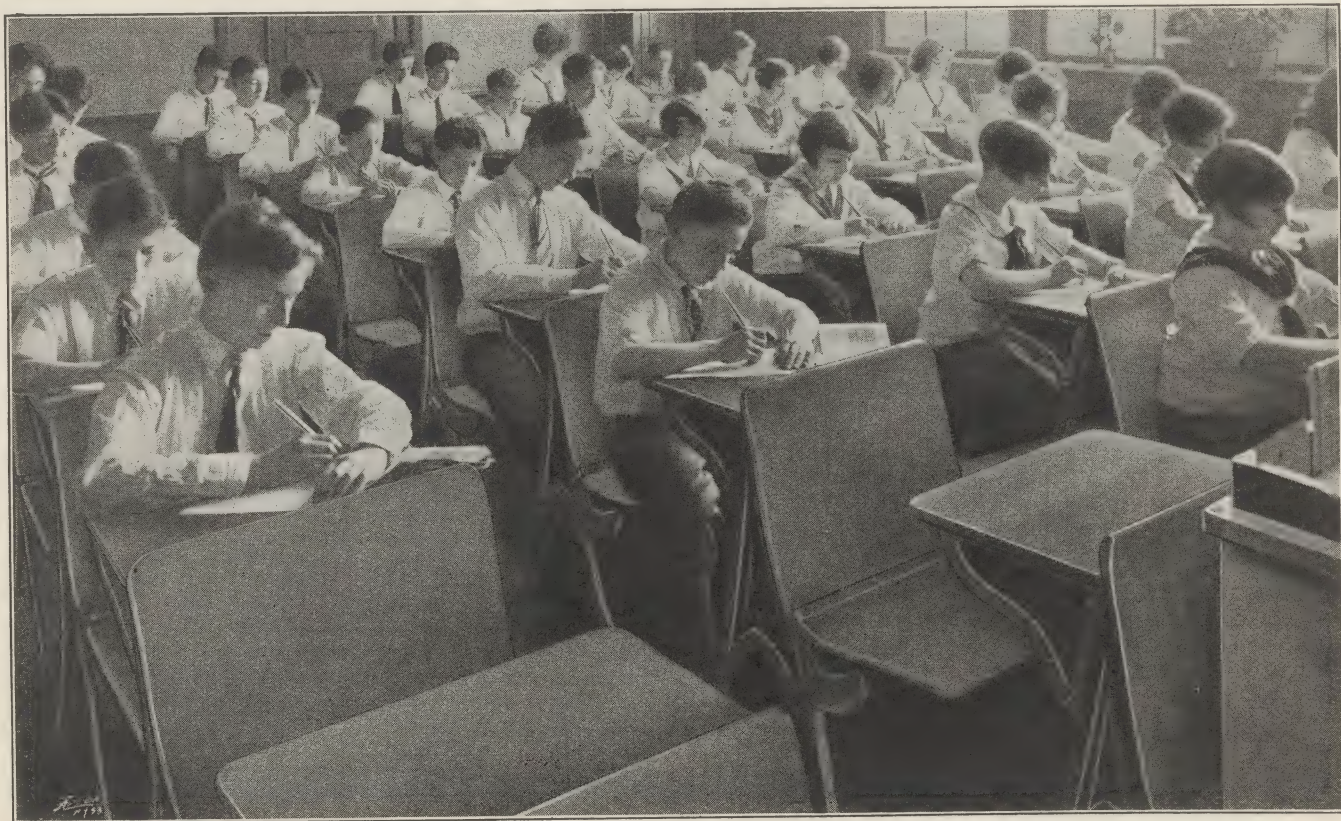
No student who fails in the matter of position will master muscular movement writing. Correct position is of the greatest importance, and it should be studied and thoroughly mastered before the writing itself is considered.



Position illustration number 1. Read page 7 for instructions.



Position illustration number 2. Read page 7 for instructions.



Position illustration number 3. Read page 7 for instructions.

## Lesson 2

### Physical Training In Penmanship Practice

Correct Posture, Relaxing Exercises,  
Movement Practice, and  
Penholding

**N**O progress can be made in mastering good muscular movement writing until there is a correct understanding of the important steps and the order in which they must be taken.

Fix in your mind the following facts: In muscular movement writing the arm is never raised above, but lies on the desk all the time in a perfectly natural, comfortable position; the sleeve remains in one place on the desk at all times,

and the flesh on the arm moves, the action being inside the sleeve.

Careful study of illustrations four and five at this point will be helpful. The arrow points to the main rest, which should always be the larger part of the forearm near the elbow. In writing, the wrist and side of the hand should never touch the paper. There are only two rests, the muscle near the elbow, as explained, and the third and fourth fingers, those fingers supplying a movable rest, and gliding over the paper in the various directions in which the pen moves.

Do not think of writing or penholding at this point, but give all your attention to position, muscular relaxation, and the running of the writing machine, until good position and easy movement have become natural. It is best that all beginners in muscular movement practice should devote several periods to these points before thinking of penholding or writing.

Future progress depends upon present understanding of these first important steps. Even after beginning the movement drills, and when muscular movement is used in all writing, parts of practice periods should be devoted to the study of the writing machine, and to the calisthenic exercises suggested.

### Definition of Movement

Muscular movement as applied to writing, is the movement of the muscles of the arm from the shoulder to the wrist, with the larger part of the arm below the elbow on the desk, the fingers not being held rigid, but remaining passive, and neither extended nor contracted in the formation of letters. In this movement the driving power

is located above the elbow in the upper muscles of the arm.

Examine your right arm. Notice the increasing size from the wrist to the elbow. Note particularly the elasticity of the muscles. On the elasticity and development of those muscles depends your success in learning a good style of writing. (Reread this and make sure that you thoroughly understand what muscular movement means before going ahead, because your success depends upon it.)

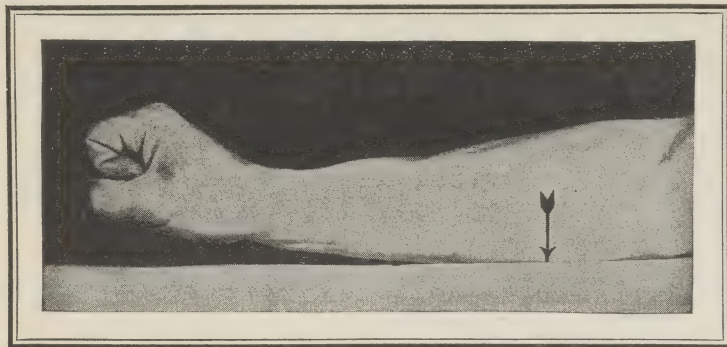
#### *To the Teacher:*

You should again examine your students on lesson one and also on this lesson.

### How to Develop Muscular Action

Place your arm on the desk and close the fingers of the right hand tightly. (Number four.) See how far you can move the hand forward and backward without slipping the sleeve or without any motion of the wrist or fingers.

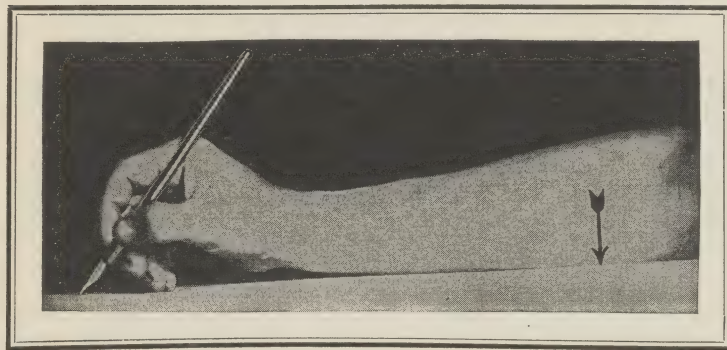
Can you move that hand through space a sufficient distance to make any capital? Could you make a capital through two or three lines of the paper, two or three times larger than necessary, without any action of the fingers?



No. 4



No. 5



No. 6

## Lesson 3

In this lesson you should review all that was said in lessons one and two about important beginning steps, position, muscular relaxation, and penholding. Practise movement (running the writing machine) a few minutes without the penholder, then slip the penholder into the right hand from the left, and practise the movement without touching the pen to the paper, still watching the arm closely, and giving more attention to correct position and movement than to anything else.

Are you comfortable in your seat; do your arms feel comfortable; and are you holding the penholder lightly in the hand without pinching it? Give close attention to these things.

In the next lesson more particular attention will be given to penholding.

## Time Required to Learn

The process of learning a good style of muscular movement writing may be made easy or difficult, short or long, possible or impossible, according to the mental attitudes of teacher and student, and the exactness with which directions in this Manual are followed.

Students who constantly practise the movement drills in poor positions with incorrect movement never even get started, and students who practise from fifteen to thirty minutes a day in good positions with correct movement, but who fall back into the old bad cramped positions and finger movement habits in all other writing, do not get beyond the beginning stages, no matter how many years they may practise.

The student who becomes the absolute

master of a finished style of muscular movement writing within the limits of six months or one school year is he who gives the closest attention to every detail relating to the beginning steps, who follows the printed instructions closely, who sits in correct position at all times, and uses muscular movement throughout the writing lessons, and in all his written work within a month from the time he begins to study the Palmer Method.

Without conflicting with other subjects, it is possible to lay the foundation for an excellent handwriting in six months with but fifteen to thirty minutes' daily study and practice, and the employment of muscular movement in all written work thereafter.

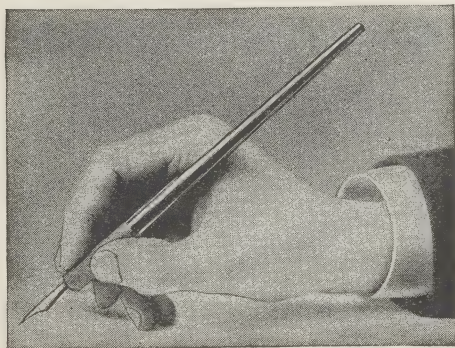
The boy becomes an expert ball-player by playing ball. At first he is awkward and uncertain, but, as he studies the methods of those who have become experts, and continues to practise, he takes on self-confidence, and finally develops into an expert, even though he could not

hit a single ball during his first few games. Boys and girls who learn to skate with almost consummate grace must pass through the awkward stages, when they sit down instead of standing up as they had planned, and when their feet take possession and run away with them. In instrumental music of any kind one does not become an expert without first learning how to practise and then practising in exactly the right way according to methods prescribed by master teachers. It is the same in penmanship: first, learn how to practise and then practise faithfully. Acquire elasticity, lightness, and freedom, and do not mind if the pen runs away at first and makes some awkward letters. This is to be expected. But stick to the right plan, and gradually you will gain control of the writing muscles of the arm, and with close attention to general form, size, slant, spacing, and correct movement application, you will become a splendid muscular movement penman in a few short months.

## Hand, Fingers, and Penholder Studies



No. 7



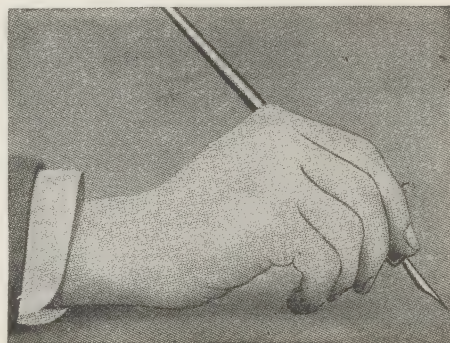
No. 9

**S**TUDY closely the illustrations on this page. In number seven the fingers bend naturally as in repose, and their positions should remain the same when the penholder is in the hand.

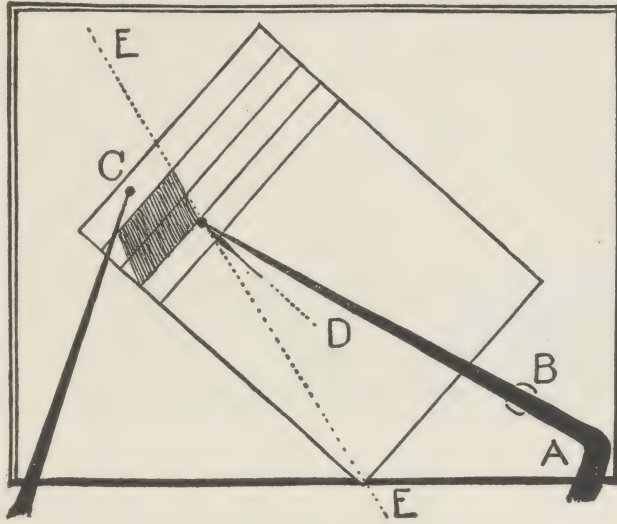
In numbers eight, nine and ten you should study the relation of the penholder to the hand. As you see, it is a little below the knuckle joint. The first finger bends naturally, and rests on top of the holder about one inch from the point of the pen; the thumb rests on the holder nearly opposite the first joint of the first finger, and the third and fourth fingers are bent, touching the paper and forming a movable rest. Whether these fingers bend exactly as the illustrations show will depend upon their shape and length. It does not matter whether they rest on the nails or sides, if they are comfortable and can be used easily as the movable rest.



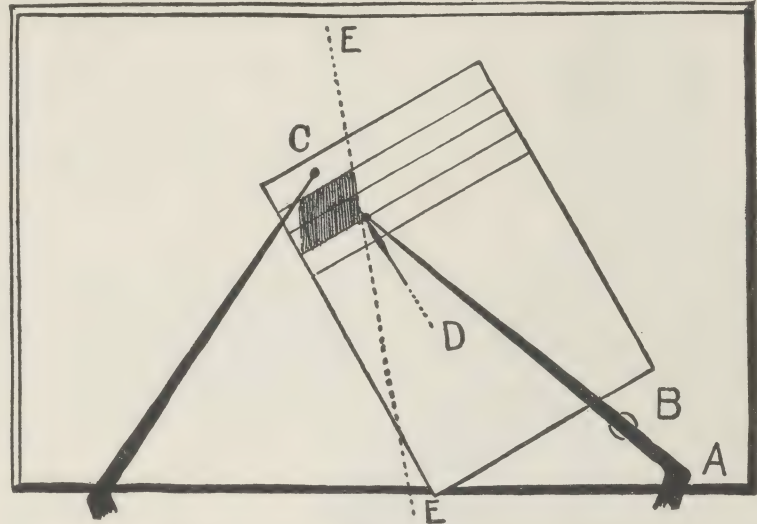
No. 8



No. 10



No. 11



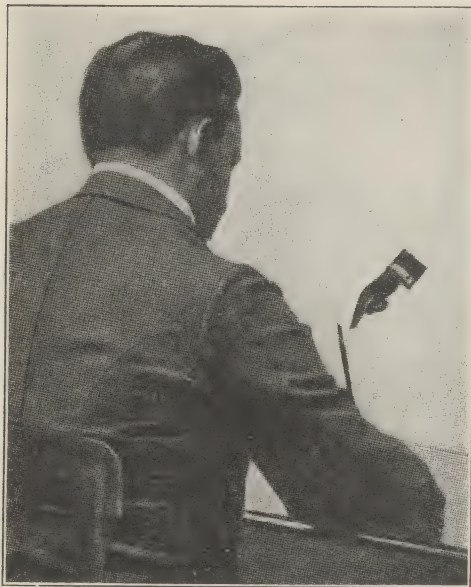
No. 12

THESE diagrams are intended to show clearly the position of the writing paper on the desk, the relative positions of arms, paper and desk, and the direction in which the pen moves to secure uniform slant. Number eleven is the half-side position mostly used in schools and best adapted to them, because of the character of the desks. Number twelve is the square front position which should be taught in business and high schools, and most generally used in business.

In both diagrams, A represents the square turn at the right elbow and its position on the desk, B is the muscular rest of the forearm, C the position of the left hand in its relation to the paper and the right hand, D the penholder, and E E the imaginary line between the eyes along which the pen should travel in upward and downward strokes.

With the right forearm crossing the lower edge of the paper a little to the right of the center, the pen should progress one-fourth or one-third

of the distance across a sheet of paper eight inches wide, before the position of the paper is changed. Always use the left hand to move the paper. Paper  $8 \times 10\frac{1}{2}$  inches in width should be moved three or four times in the progress of the pen across it. When the end of the line has been reached, the paper should be returned to its original position, and should be moved up on the desk the width of one line. Lift the pen before moving the paper.



No. 13

Study the accompanying illustration, number thirteen. Notice the direction in which the upper part of the penholder points, the distance between the elbow and the side, the self-supporting position of the body in the chair, and the distance of the eyes from the paper. Do not forget that the force that moves the hand and carries the pen along without bending the fingers

is above the elbow. It is not located in the fingers, hand, wrist, or forearm.

The fingers hold the pen easily and firmly without pinching; the third and fourth fingers are bent backward and form the movable rest under the hand; neither the wrist nor side of the hand touches the paper, and the arm should rest all the time on the largest portion in front of and near the elbow.

If the paper you are using has lines eight inches long, divide the page in the center from left to right with a dot; then divide the halves in the center with other dots. Beginning at the left for the straight line drill, make one hundred downward strokes to the first quarter mark, and continue in the same manner for each quarter. Thus, four hundred downward strokes and, of course, an equal number of upward strokes should be made in the four sections extending across a line. See drill one, page seventeen.

## Counting to Regulate Motion

In developing light, uniform motion in class penmanship practice, counting is important. It makes the work more interesting, tones down the movement of the naturally nervous pupil, acts as a constant spur to the habitually slow boy or girl, and keeps the indolent student busy. In the oblique straight line and the oval exercises given in drill one, the downward strokes only should be counted. The other parts of the drills, being what are termed connective lines, are not counted.

## About Speed

Speed is so important in the development of good writing that it should receive close attention in all practice work until correct speed has become a habit. Too much speed is just as bad as too little. Correct speed forces a light, firm line; too little speed results in shaky, tremulous lines; while excessive speed means irregular letter formation. If you develop a light, firm, elastic motion, and the proper degree of speed in straight line and oval making, you will find the work of the following lessons comparatively easy.

**The straight line and oval exercises in drills one, two, and three should be made at a speed of two hundred downward strokes to a minute (one hundred in one-half a minute) and then move the paper.**

The most convenient count for continuous straight line or oval exercises as given in drill two is 1, 2, 3, 4, 5, 6, 7, 8, 9, 10—1, 2, 3, 4, 5, 6, 7, 8, 9, 20—1, 2, 3, 4, 5, 6, 7, 8, 9, 30—1, 2, 3, 4, 5, 6, 7, 8, 9, 40—1, 2, 3, 4, 5, 6, 7, 8, 9, 50, continuing until two hundred has been reached. Until correct speed habits have been developed, the second hand of a watch should be used as a guide.

**A few minutes in the right way are worth more than hours of practice in the wrong way.**

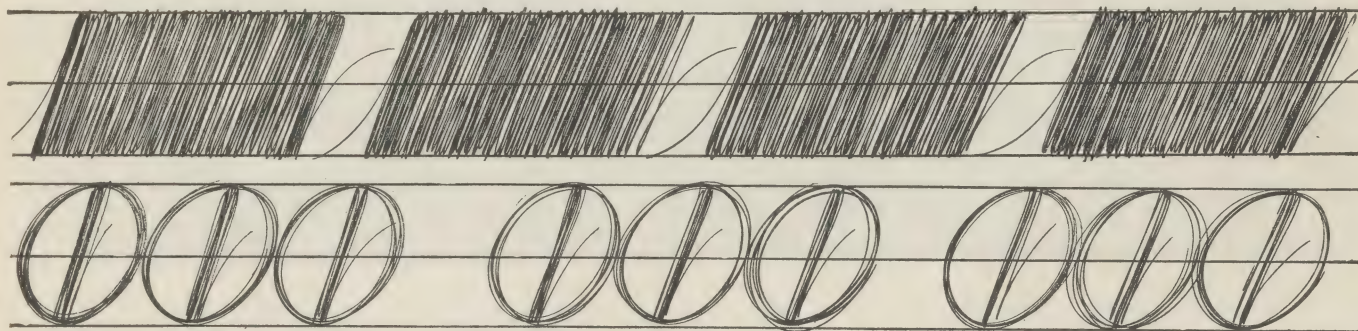
## LESSON 4

*Special Note:* As a part of this lesson study the instructions on page 16, particularly the paragraphs under "Counting to Regulate Motion," and "About Speed."

Now the serious work of using and applying the correct movement begins. Before attempting to make any part of drill one, review lessons one, two, and three, and give the closest possible attention to position,

muscular relaxation, and penholding. Don't practise before you know how. With the left hand, move the paper to the left three times at equal intervals, in the progress of the pen across it.

### Drill 1



Letting the distance between the two ruled lines, three-eighths of an inch apart, represent one space in height, any part of this drill should be two spaces high. Look at these drills until you have a good mental picture of the height, proportions, and general appearance.

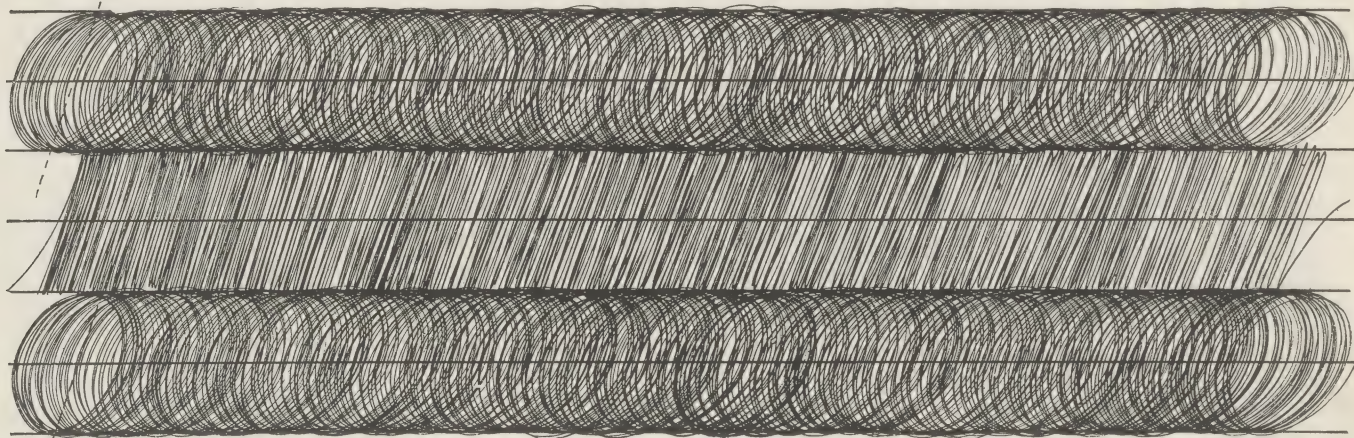
In connection with the straight line part of the drill, study closely diagrams eleven and twelve on page fifteen. There is no value in this straight line exercise unless practised with a forward and backward motion, from and toward the center of the body, with the paper held in the correct position.

If you cannot make the several parts of drill one high enough at first with pure muscular movement, practise without touching the pen to the paper until you have developed more muscular freedom.

In the second line of drill one, the traced oval should first contain six, and later, as a lighter movement is developed, ten revolutions. In this drill it will be well to make first the straight line on the correct slant, and then the oval enclosing it. This order may be changed frequently and the ovals made first. This is an important drill as it has a very specific bearing upon slant.

## LESSON 5—Drill 2

*Special Note:* Study as a part of this lesson the directions found on page 16.



Begin this lesson with a review of position and movement, without the penholder. At least five minutes should be devoted to energetic practice of the straight line and oval drills in this way.

Do you see the dotted lines at the left in drill two? They are to show you the general direction in which the pen moves in making the downward strokes.

**ABOUT SLANT**

Slant needs no special study, but will take care of itself if the instructions have been studied and heeded. Especially is this true in relation to the position at the desk, the position of the paper and arms on the desk, the relation of each to the other, and the changing of the paper with the left hand, to keep it in the right position in regard to the desk, body, and arms. See diagrams—page fifteen.

If the position is correct, and if all downward strokes are made

toward the center of the body, each student will develop uniform slant, though different students may develop individual slants. Following the same rules, and practising at the same time under similar conditions, different slants result, because of the variations in length of arms, and other physical conditions. The degree of slant is not a matter of grave importance so long as each writer develops uniform slant in his own writing.

In drill two, see how many compact ovals you can make with one dip of ink, and try to develop a motion so light and elastic that you will soon be able to make from five hundred to a thousand and one thousand or more on a line eight inches long.

Many young pupils have developed such control of muscular movement that they have made more than two thousand ovals with one dip of ink, in a space not more than eight inches long. Indeed, one boy of twelve made three thousand within the limits of a page eight inches across, maintaining a uniform speed of two hundred to a minute. The pen used was of the ordinary large, business variety.

Skill in oval making should be developed gradually from day to day, as two or three minutes at the beginning of each practice period are devoted to ovals. Never make ovals on the "back slant." Avoid this by pulling the strokes toward the center of the body.

## Lesson 6

Each practice period should begin with a review of position, careful study of the arms, fingers, and penholding, and practice of the preceding movements, without touching the pen to the paper. While going through these preliminary drills, the eyes should travel up and down the arm from finger-tips to elbow, and the students

should be sure that the writing machine has been carefully adjusted, and is in perfect working order before the pen touches the paper. See that the arm is perfectly relaxed and that the wrist does not touch the desk.

### Preparatory Motion

Read the following carefully until thoroughly understood. It is of especial value to beginners. Before making the oval drill or attempting any part of it, move the pen in the air rapidly over the path of the first oval several times. While doing this, watch closely the movement of the muscles of the arm. While the pen is moving rapidly, and without checking its motion, let it strike the paper. The force thus gathered will compel light, quick action, break up finger motion, give smooth lines, and aid form building.

### Form Building

The compact oval is the repeated form of a large capital O. Keep this constantly in mind, and learn at once to criticize it with special reference to the slant, width, and general formation of a capital O a little more than twice the size used in writing.

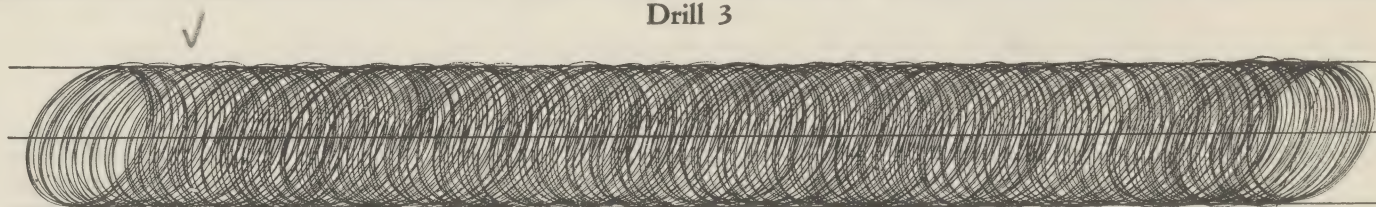
Mind and muscle must work in perfect harmony to secure the best results.

Before beginning the practice of any drill or letter, study its form closely, part by part, and as a complete whole. In what direction does the pen move to make the first line? See that the pen moves in that direction before coming in contact with the paper. Be sure that the speed is neither too fast nor too slow, but such as will make two hundred complete ovals to a minute. Do not guess about the speed, but use a watch.

If the oval is too wide, it is because of too nearly circular motion, and you should use more of the forward and backward motion of the straight line exercise. If too narrow, it is because too much of the straight line motion was used, and the movement should be more nearly circular. Remember the connection between mind, muscle, and motion.

When the oval is too narrow, repeat to yourself, "Wider, wider, rounder, rounder, rounder, rounder," until it is wide enough. If the oval presents a back slant appearance when finished, it is because the downward strokes were not made toward the center of the body.

On the other hand, if the oval slants too much, it is because the downward strokes were made toward the left shoulder or left elbow instead of toward the center of the body—always provided that instructions relating to position have been strictly followed.



mine mine mine mine mine mine  
 mine mine mine mine mine mine  
 uses uses uses uses uses uses us  
 uses uses uses uses uses uses us  
 sell sell sell sell sell sell sell sell

When students make the ovals fairly well, they are ready to begin to apply muscular movement to words and sentences. The ovals given above are twelve-sixteenths of an inch high, and the letters in the word "mine" (called minimum letters) are about one-twelfth as high, or one-sixteenth of an inch. Thus, these ovals are twelve times as high as the minimum letters; therefore little force is required to make a minimum letter, compared with the muscular effort used in making ovals. To make the m and n round at the top, the over-motion must be used, while to make the connective lines of the i and e the use of the under-motion is necessary. In the words "uses" and "sell" the under-motion is used in forming the first lines in all letters as well as in connective lines. The speed should

be such as will permit good formation, and produce sharp, clear-cut lines.

Good practice speed for these words is "mine," eighteen; "uses," twenty; and "sell," twenty-two, to the minute. These words should be practised now until they can be written well, and should be reviewed frequently. Practising them at this stage with muscular movement will give students confidence and should encourage them to use, constantly, muscular movement in all written work. Other easy words may be selected from the Manual and practised occasionally. It is a distinct advantage to study frequently at this stage lessons 15, 16, 17, 19, 20, and 32, and to practise drills 13, 14, 15, 17, 18, and 32.

## LESSON 7—Drill 4 ✓



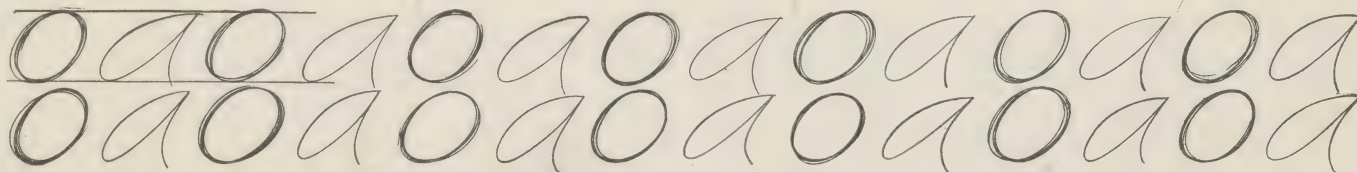
Begin, as usual, with careful study of the writing machine, adjust it carefully and test the movement. Then practise the two-space compact oval in drill three.

In drill four the special object is to develop a uniform, continuous motion. Preparatory to the first oval, the movement should be tested by carrying the pen rapidly in the air, the arm resting, and the hand in a good writing position. Without checking the motion, the pen should be brought to the paper, thus forcing it to make sharp, clean-cut lines. In passing from one oval to another, the pen should be lifted from the

paper at the base line without checking the motion, should swing below the base line to the right and to the beginning of the next oval, a uniform speed being maintained throughout. Thus, the motion is continuous and no shaky lines are possible. Finish the final oval in each group with an upward right curve as shown in the drill. Move the paper with the left hand after each group of six.

Students should study the above instructions in connection with the oval practice until fully understood. These instructions are important having a direct bearing upon the practice of capital letters.

## Drill 5 ✓



Drill five is what we term a forcing movement drill, and is one of the best for the beginner to practise.

In the direct retraced oval make six revolutions to a count of "1, 2, 3, 4, 5, 6," lifting the pen at the base line on the sixth count without checking the motion and swing it in the air to the beginning stroke of the capital A continuing this free rapid motion to the completion of capital A to a count of 1, 2. Thus the student will be impelled from a slow, lagging movement to one that is elastic and rapid. The form may not

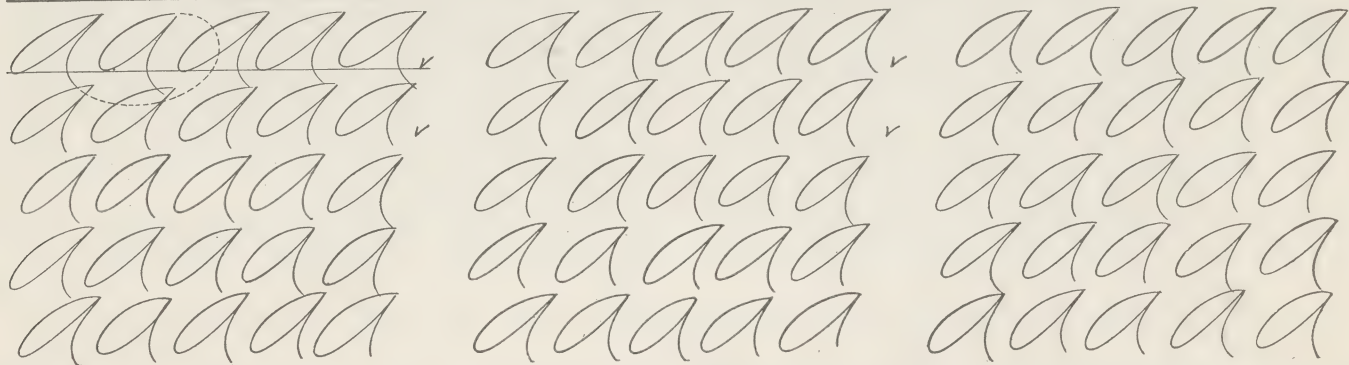
be entirely satisfactory at first, but it will improve rapidly if this process is continued long enough and frequently repeated.

The rate of speed should be about twenty complete traced ovals, and as many capitals to the minute.

Before beginning to practise, count the ovals and letters. There are seven of each. You are expected to make the same number on a line of equal length, and this should be done without crowding. Compare frequently your drills with the above.

## LESSON 8—Drill 6

Assume correct position; practise the movement without, and then with, the penholder. Be sure that you are using exactly the right movement, and practise the two-space compact ovals two or three minutes at the rate of two hundred to a minute. (Drill three.)



When two lines are connected in an angle, a positive stop at the point of connection is necessary. This principle applies to the top of capital A where the upward and the last downward strokes are joined. This stop is such a small fraction of a second in duration that it can hardly be detected. Without the stop at the top of capital A, a loop will be made. To emphasize this stop in connection with capital A, the following conversational count has been developed: "You stop, you stop, at the top, you stop, every time, at the top. How long do you stop at the top? Not long, but you stop, every time, at the top. What for, what for, what for? Oh! To close them up, to close them up, to close them up," and repeat. Other conversational counts that may be used with capital A are: "Roll the arm, on the muscle; see it roll, on the muscle; slide the hand, on the fingers, see them slide, over the paper, make them glide." Make your letters the same size as in the drill, and begin each letter as the pen moves downward. Make capital A in groups of five, and move the paper a little to the left after each of the first two groups as indicated by the check mark. When the third group of five has been

finished, move the paper to the right to its correct position for beginning a line. Learning to move the paper in this and in other drills is very important. There are three groups of five, making fifteen letters to a line in drill six, and five lines, seventy-five letters, should be made in a minute.

The dotted line between the first and second letters shows the path over which the pen should move without touching the paper, in passing from one letter to the next. A count of ten should be used in each group of five, and the count for each line should be 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper. In beginning every practice period hereafter, your program should be the two-space compact oval, one minute—two hundred ovals, and capital A, at a speed that will produce at least sixty-five and very soon seventy-five in a minute. For the present, three minutes could very profitably be spent in repeating the capital A with an easy, swinging, rhythmic motion. Select your best capital and compare it with the models, giving close attention to size, slant, width, distance between letters, and the beginning and finishing lines.

If muscular movement is taught to pupils of the first and second year primary classes according to the Palmer Method Plan, they will enter the third year of their school life well prepared to use the movement in all their writing.

If pupils in classes from the seventh to the eighth year inclusive have copies of this Manual, study it closely, and follow it absolutely in daily

practice under teachers who have mastered the lessons before attempting to teach them, rapid improvement will be evident from week to week, and the ideal in rapid, easy, legible writing will soon be attained. Then students of business and high schools will be so well grounded in the basic principles of muscular movement writing that they will need only to review these lessons occasionally.

### LESSON 9—Drill 7



Do not neglect the compact oval practice; one line across the paper will, no doubt, be enough if very compact.

The method of practice in drill seven should be the same as in capital A, drill five. After each traced oval, lift the pen while in motion, swinging it

below the base line and around to the beginning point of capital O without checking it. Drive the pen rapidly and bring the muscles of the arm into active play. First make ten revolutions for the traced oval, gradually decreasing the number to six; count six for the ovals and two for each capital O.

### Drill 8



This capital O is very popular with many excellent business penmen and teachers of modern writing. Study the letter and make a mental photograph of it. Note particularly the curves of the left and the right sides; also the loop at the top, its general direction and size.

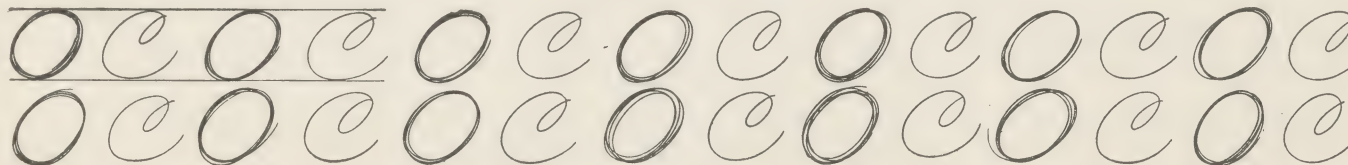
In finishing O the final stroke should be pushed upward. If it is pulled downward it will too nearly resemble A.

Capital O should be made at the rate of seventy or more to a minute. Count 1-2 for each O.

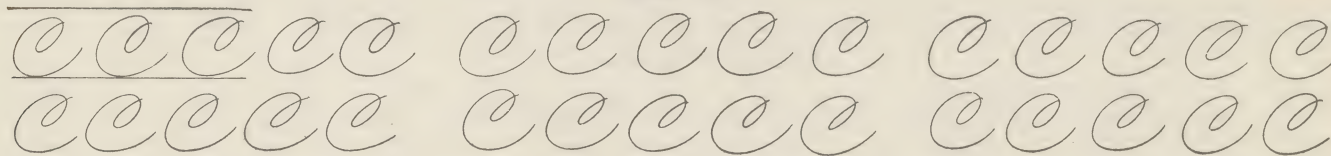
### LESSON 10

Devote the time of this lesson to a general review of the preceding lessons.

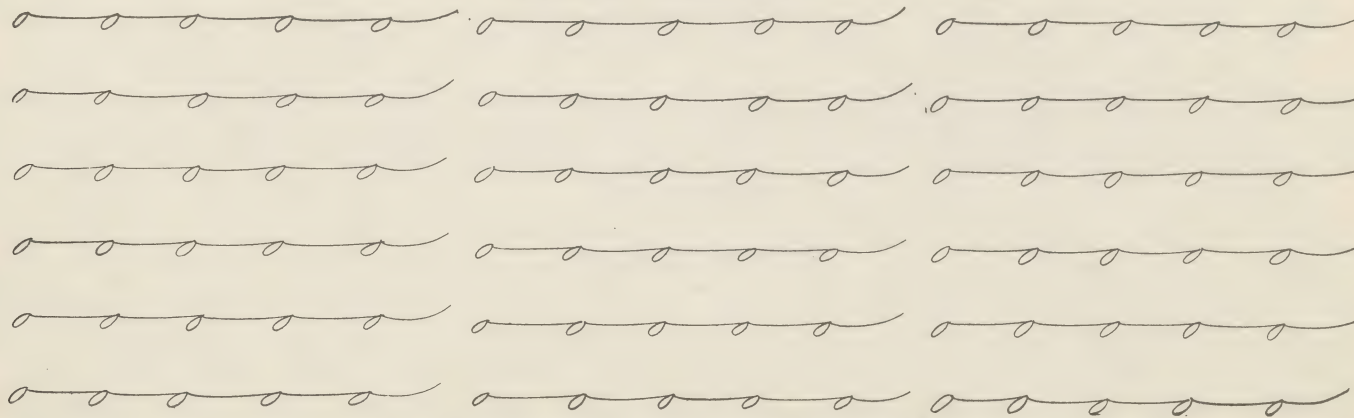
### LESSON 11—Drill 9



The plan of practice for drill nine should be the same as for drills five and seven. The count should be 1, 2, 3, 4, 5, 6,—1, 2, and repeat. No matter what may precede capital C, when the pen comes in contact with the paper in the beginning line it must move downward in the direction of a left curve.

**Drill 10**

How many are there on a line? Count them. Swing the pen in the path of a C several times before making the first letter; in fact, aim before you shoot. Lift the pen from the paper while in motion in finishing a capital; continue the motion with the pen in the air and bring it to the paper to begin the next capital—all without checking the motion. Make about seventy letters to the minute. Count 1-2 for each C.

**LESSON 12—Drill 11**

See instructions for drill eleven on following page.

Hereafter, each lesson should begin with practice of the compact two-space oval, drill three, drill six, and drill eleven, and there should be frequent reviews of the other drills so far practised.

In the large oval drill and its modifications in capitals A, O, and C, the motion has been mainly forward and backward, while that used in the connected small o drill is mainly toward the right, developing the lateral movement. If too much driving force from above the elbow is used, the letter will be too large. If the position is just right, the least possible force will drive the hand far enough to form the o. The line connecting the letters should be as nearly straight as is possible to make it at the required speed. If too pronounced an under-curve is used in the connective lines the result will be a form more nearly resembling small a than o.

In this style of writing, small o and letters in its class should be one-sixteenth of an inch high. The letter in this drill is of that height, and it should be used as a basis of comparison in determining the height of the other minimum letters a, c, e, i, m, n, r, s, u, v, w, and x. Small r and s may be made one-fourth higher than the other letters in the minimum class.

Wherever there is an angular connection as in closing small o at the top, there must be a checking of the motion at that point; in fact, a stop. The closing of o is so quickly done that the stop can hardly be seen even by the closest observer.

*To the Teacher:* In connection with this drill we urge teachers to

use a conversational count. In passing from desk to desk, criticize the work in correct rhythm. Suppose one student is making o too large, another not closing it at the top, another using a slow, dragging movement, another making a narrow, flat letter, and still another bending over his desk too far. The criticisms would be as follows: "Make it smaller, make it smaller; close it up, close it up; you stop, at the top, you stop, you stop, every time, at the top. How long? Not long; but you stop, every time, at the top. Slide along, slide along; round o, round o; sit up, sit up." Each criticism or admonition may be repeated until the error has in a measure been corrected. The influence will not be lost upon the rest of the pupils, but those who have been making the same errors will almost unconsciously show marked improvement.

A speed of ninety or more to a minute should be developed and maintained. Ninety in a minute is by no means fast, but, while permitting good form, it is fast enough to force light motion.

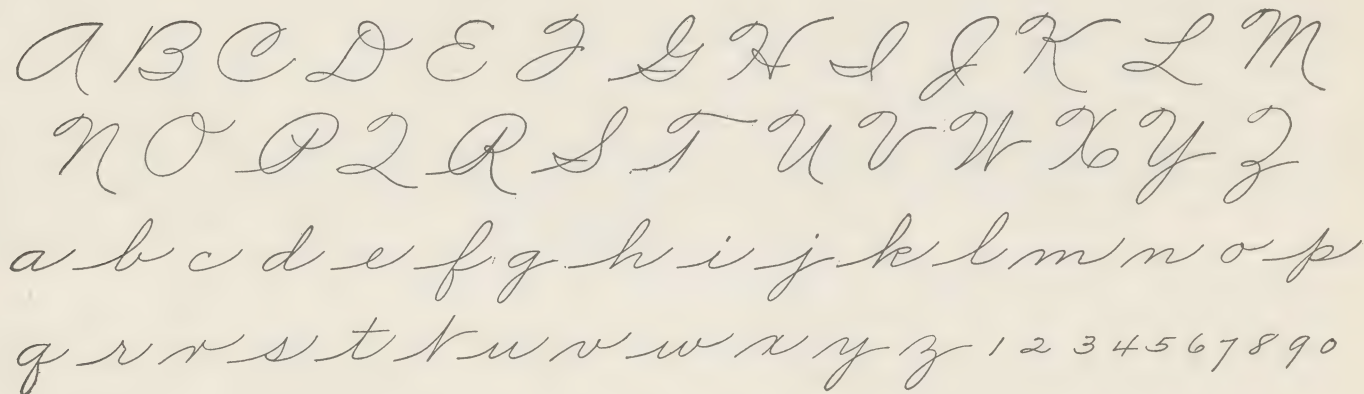
In drill eleven, there are three groups of five letters in a line, and there are six lines in the drill, making ninety letters. These should be made in a minute, and that should be the practice speed. As in capital A, the plan is to make each group to a count of ten, and then move the paper. For an entire line the count would be 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper, 1-2, 3-4, 5-6, 7-8, 9-10, move the paper. The conversational count may be fitted nicely to the rhythm of the count of ten. Hereafter, drill eleven should be practised with the two-space compact oval, and drill six at the beginning of each practice period.

## LESSON 13

Make this a general review lesson.

**The Palmer Method is a text-book on practical writing. The instructions should be studied and followed.**

## SPECIAL STUDY OF THE CAPITALS, SMALL LETTERS, AND FIGURES



Students who have studied and followed the explanations, suggestions, and instructions so far, will have sufficient control of the muscular movement to master easily the letters on this page.

Those who have not been thorough in studying the instructions and practising the drills should review. Nothing less than failure can follow superficial study.

The capitals, small letters, and figures are given at this point for

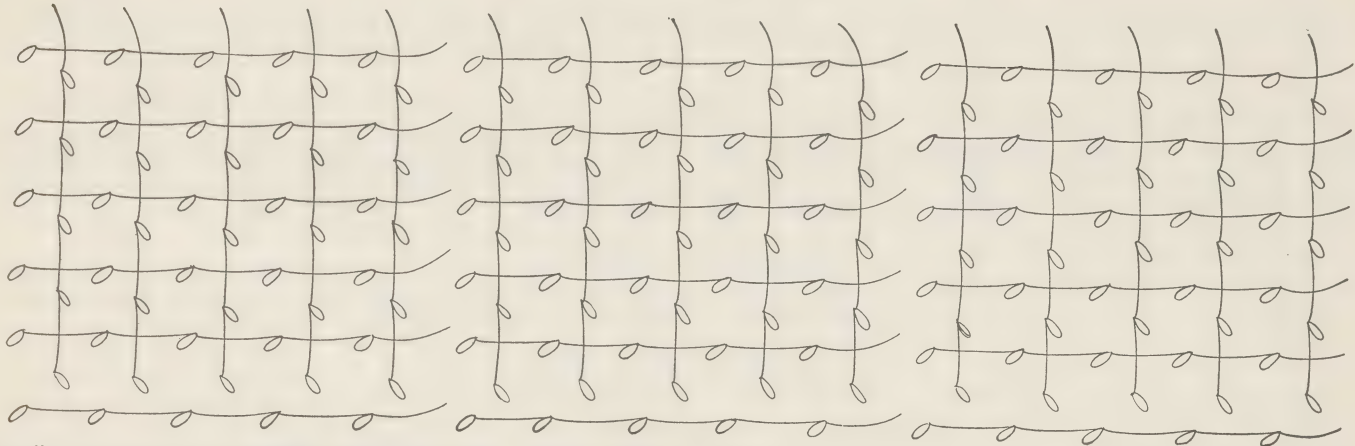
convenient reference, and an effort should be made hereafter to employ these forms in all the written work.

**One lesson each week should be devoted to special study and practice of the capitals until they are mastered.**

Capitals, small letters, and figures will all be taught thoroughly in the following lessons.

**A few minutes in the right way are worth more than hours of practice in the wrong way**

## LESSON 14—Drill 12



Cross line practice is very helpful in developing light, elastic, gliding motion. First make the letters on the lines; then turn the paper and make them across.

## LESSON 15

## MORE ABOUT COUNTING

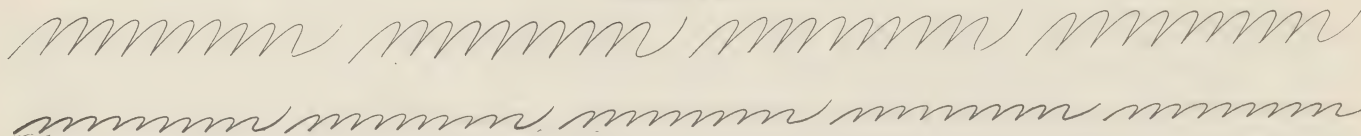
In writing, as in music, regularity of movement is an important factor. A jerky, spasmodic motion is to be avoided and successful teachers of writing have found that some method to mark the time of making parts of letters is helpful. Some use a metronome, some a chalk box and a ruler, others musical instruments; but we prefer that wonderful machine, the human voice, and a process of counting to fit the letters. In individual home practice the counting process is of as much value as in the school-room, and students should learn to use it.

When a letter is poorly made, it may be due to one or all of four causes—first, the position may be poor; second, the muscles may be rigid,

preventing easy action; third, the mind may not have a good picture of the form; and fourth, movement direction may be wrong. As an example, when small m and n are made too sharp at the top, it is because there is not enough over-motion.

The special object of drill thirteen is to develop the over-motion for m and n. As you practise this drill, count 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, for each section, or use a verbal count as follows: Over, over, over, over, light, light, light, light, light. In the first line the exercise should occupy one-half the space between ruled lines; and in the second, the height should be the same as small o, one-sixteenth of an inch.

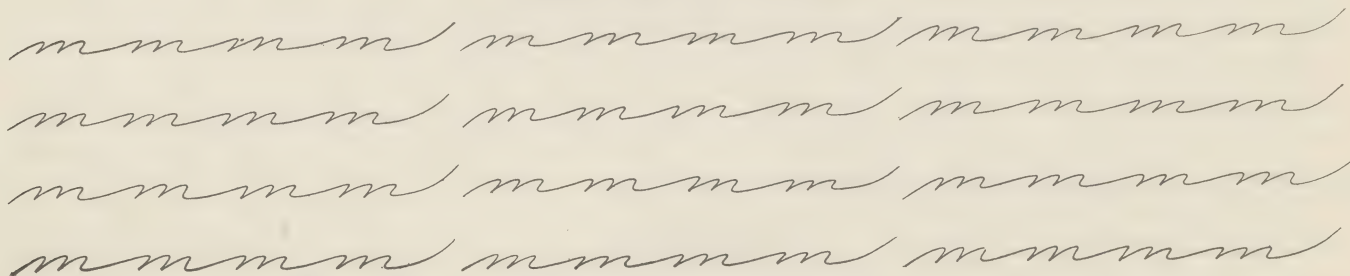
## Drill 13



Remember that the larger part of the right arm just in front of the elbow should rest on the desk, and the third and fourth fingers of the right hand be bent well under; that the position of the pen in the hand must be comfortable and the right arm well out from the side. Now

push the hand forward and backward to test the freedom and movement power. If the muscles move easily, let the pen touch the paper, moving lightly and rapidly. About fourteen completed sections of the first line should be made in a minute and sixteen of the second.

## LESSON 16—Drill 14

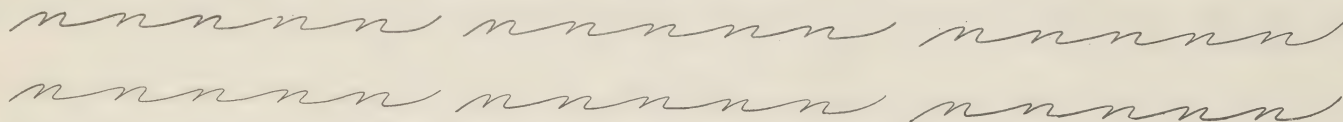


Test the movement by tracing the first stroke in the air. Start the motion below the base line, and as the pen moves rapidly upward let it strike the paper at the beginning point. Drive the pen through the exercise rapidly and lightly. Make four connected m's before lifting the pen and three such groups across a line. You will make the letters too large, irregular, and awkward at first, and will have trouble with the connecting lines, but keep right on. Make the four lines in a minute and move the paper after each group. As taught in drill thirteen, lesson fifteen, the parts of small m are made with over-motion, but to use an over-motion between letters would give no connective line and hence no dividing line between the letters. Keep in mind, as you practise, that the

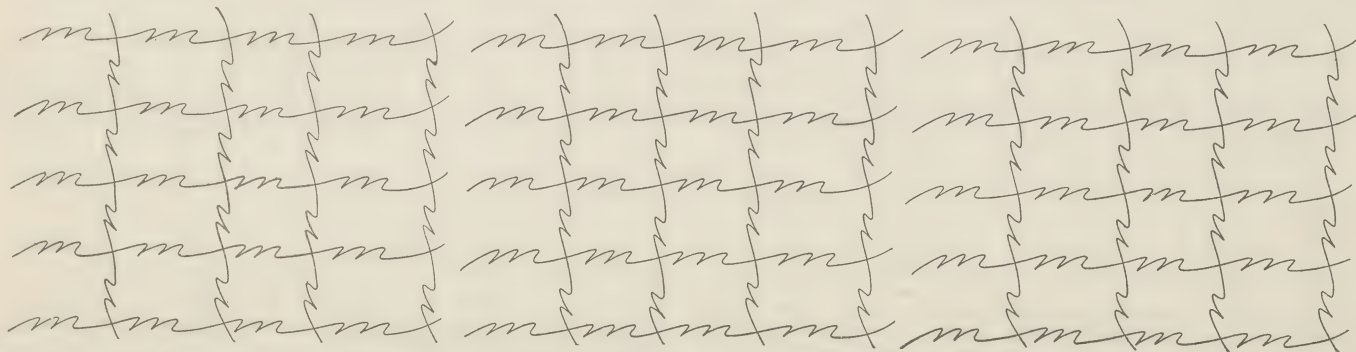
over-motion makes the parts of m, and that the opposite or under-motion forms the connecting lines. You may count, 1, 2, 3; or slide, 2, 3; or over, over, under. Drill fourteen should be practised a minute or more at the beginning of each practice period. Four drills have now been suggested for use at the beginning of every practice period. They should be practised, not only in the beginning stages, but until the entire course has been mastered. These drills furnish the very best movement exercises, and at the same time give the right kind of practice in form building. Students who thoroughly master them in size, form, and speed application will find the remaining drills easy. As it teaches the correct use of the under-motion in connecting letters, small m is perhaps the most important of the four.

**LESSON 17**

From this point each lesson should start with the compact two-space oval; drill eleven, small o; and drill fourteen, small m. It will pay to devote from three to five minutes of each practice period to these three drills.

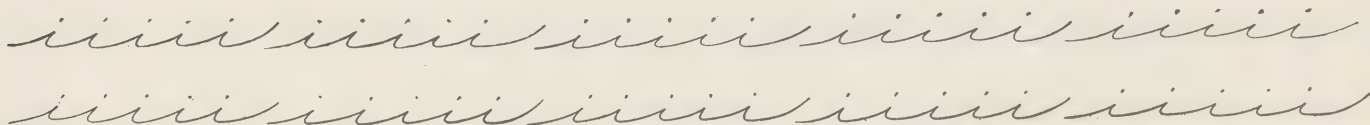
**Drill 15**

For small m, a count of three is used; and in n, a count of two. Thus, the count for drill fifteen will be 1, 2, 1, 2, 1, 2, 1, 2, etc., or for five connected letters, 1-2, 3-4, 5-6, 7-8, 9-10. The speed should be a trifle faster than for small m.

**LESSON 18—Drill 16**

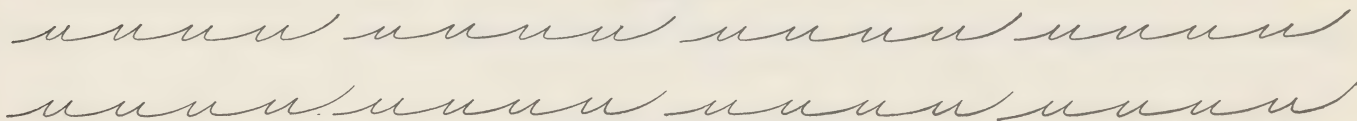
Make the small m in groups of four, three groups to a line, and five or more rows; then turn the paper and make groups of small n. Make frequent comparisons with the drill as you practise.

## LESSON 19—Drill 17



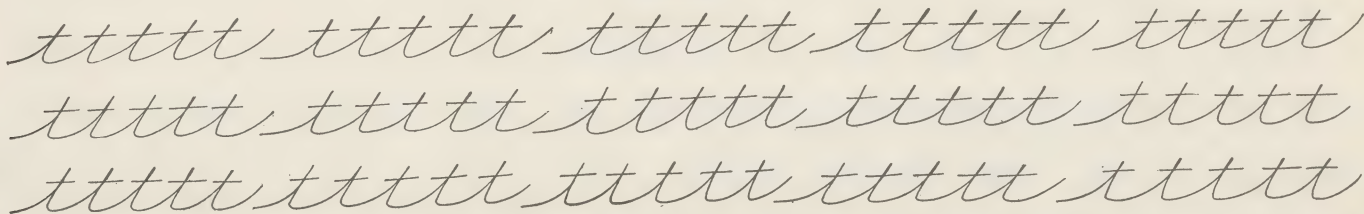
Small *i*, being made entirely with an under-motion, has a sharp point at the top. Count 1, 2, 3, 4, 5, for each group; make the downward as light as the upward strokes and try to make them equal distances apart. Make five groups to a line and one hundred letters, including the dot, to the minute.

## Drill 18



A space in width is the distance between the points of small *u*. This is sometimes called a lateral space. For each group of four connected letters, count 1-2, 3-4, 5-6, 7-8.

## Drill 19



Extend small *i* about two and one-half times its height, cross with a short horizontal line, and the result will be small *t*. An effort should be made to bring the upward and downward strokes of small *t* together at the top, but if a very short, narrow loop is sometimes made as a result of rapid movement, it will not conflict with legibility. The small *t* should always

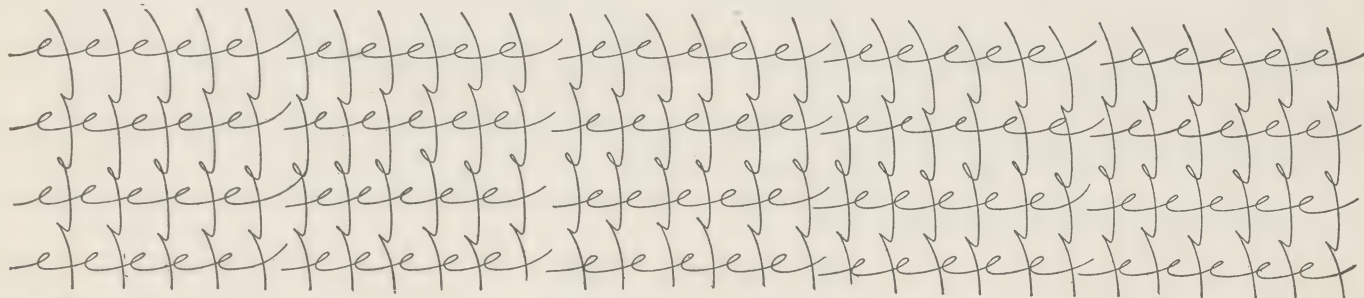
be a little shorter than the small *l* and its companions, *b*, *h*, *k*, and *f*. The practice speed for *t* in groups of five is ten groups, or fifty letters, to the minute. There is no special value in this letter as a movement drill, but a little practice of it in group formation will be an aid to its mastery.

As you gain more control of the muscular movement, you should become more skillful in its application, and the result should be constant improvement in form, spacing, and uniformity of size. Use your eyes constantly, comparing your letters with the drills you are trying to imitate; do your best, and rapid improvement is sure to follow.

### LESSON 20

After the usual practice of the compact two-spaced oval and the small m and n, review lesson nineteen.

#### Drill 20



The count for small e in groups of five, is 1, 2, 3, 4, 5. Try to make the letter but one-sixteenth of an inch high. For purposes of comparison, it would be well occasionally to make rows of small o's and m's on

lines close to your small e drills. The three letters should be of the same height. Making small e in groups of five, twenty-eight groups, or one hundred and forty letters, should be made in a minute.

### LESSON 21—Drill 21

Autumn Autumn Autumn Autumn  
Autumn Autumn Autumn Autumn Autumn

Wrong practice will lead you in the wrong direction. The instructions tell you how to practise.

Drill twenty-one is our first word drill with a capital. Do not neglect the study of the motion and its application to form.

Write fourteen or more words to a minute, and do not let them occupy more space than the copies. In drill six the final line in capital

A drops below the base line. This is done to give a rhythmic movement drill. In writing words beginning with capital A it is better to connect the last line with the small letters following, as in drill twenty-one. First write four words to a line gradually reducing the size until five can be written on a line.

### LESSON 22—Drill 22

*Centum Centum Centum Centum*  
*Centum Centum Centum Centum Centum*

Write fourteen words in a minute. Write a few lines and then compare your work with the drill. First write five words to a line, then six. This will develop control of the movement. Review often.

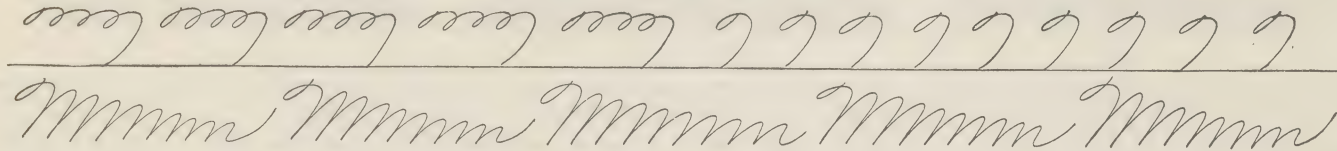
### LESSON 23—Drill 23

*Omit Omit Omit Omit Omit Omit Omit*  
*Omit Omit Omit Omit Omit Omit Omit Omit*

Be sure that the motion is oval in starting capital O. Trace the letter with the pen in the air. Let the pen strike the paper when moving rapidly downward.

If all conditions are favorable and the movement is free, about sixteen of these should be written in a minute.

## LESSON 24—Drill 24



Study the upper line closely, and notice particularly that the nine exercises at the right are the enlarged form of an inverted figure six.

Fix clearly in your mind the direction of the moving pen as it comes into contact with the paper in making the beginning loop. Do not make this loop larger than it is in the drill. For business writing it would be better to make a dot than a large loop. Energetic practice of the drill at the left in the first line will help to develop the right motion. In that part of the drill a count of 1, 2, 3, 4, 5, should be used. In the nine forms at the right in the first line, the count may be 1-2; or down, over; or one stop for each; but each form should stop abruptly at the base line in a blunt stroke.

As this form is used for the beginning of twelve capitals, it should be thoroughly studied and practised now, and frequently reviewed.

In the lower line, observe that five drills extend across the page, with ten parts in each drill; with the paper held in the right position, the downward strokes should be made toward the center of the body, and the over-motion is applied in making the turns at the top. The count should be 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, and sixteen completed exercises should be made to the minute.

Turn to page twenty-six and pick out the twelve capitals in which the inverted figure six is used. Use this style hereafter in beginning those capitals.

This is a lesson that should be reviewed frequently.

## LESSON 25—Drill 25



This drill is for the purpose of developing control of the one-spaced movement and should be repeated daily from now on, preceded by a few minutes' practice of two-spaced oval and slant line exercises. Finer control will be acquired through the practice of these drills, and the practice should be constructive and not simply to fill in time and make ovals. The important features of these two drills are: the oval or elliptical shape—not round—and the sharp angular point at top and bottom of

the slant line drill. Unless these features are accomplished the purpose of the drills is lost.

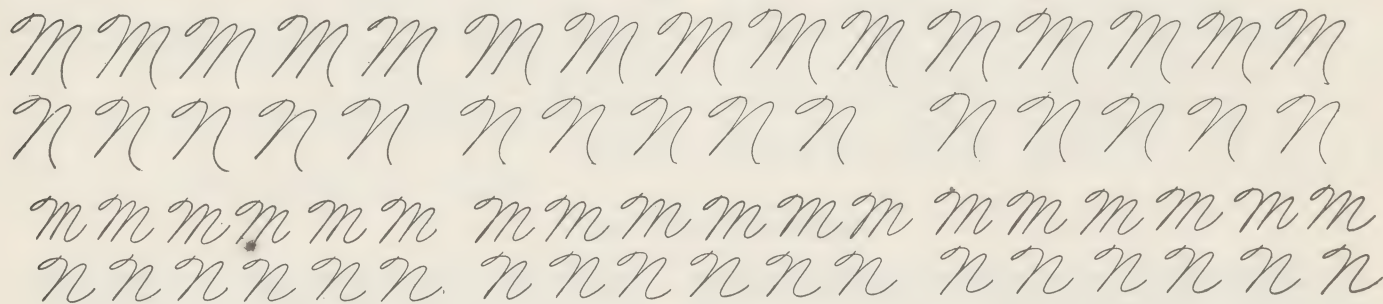
The speed need not be greater than required for the two-spaced oval and slant line; 200 complete downward strokes to a minute. To increase the speed would simply force erratic motion; this speed is fast enough to control and permit time for formation. Develop light, clear-cut lines and make as many ovals and straight lines as possible with one dip of ink.



By combining these two drills within one space and alternating as presented here even a finer control of movement application will be developed. The speed for these drills should be about two hundred and twenty completed strokes to a minute.

You should not forget the usual three to five-minute practice period devoted to the two-spaced compact oval, slant line, and the small o and m drills.

### Drill 26



Study capitals M and N closely before trying to make them. Compare their parts in relation to slant, height and width. Your attention is particularly directed to the finishing lines in M and N. Dropping the line in each letter below the base, and lifting the pen without stopping the motion, forces freedom, continues the rotary motion and develops an automatic movement preceding and following each letter, so that the motion is continuous, even when you are not actually forming the letters.

The capital M should be made in a count of 1, 2, 3, 4, at the rate of thirty a minute, and capital N in a count of 1, 2, 3, at the rate of forty a minute. Develop control of the movement sufficiently to enable you to first make fifteen of each letter to a line, then eighteen to a line. The third and fourth lines of M and N show the finishing stroke upward for connecting to small letters. This style of finish should always be used in the small compact writing, which is best adapted to the usual forms found in up-to-date offices.

## LESSON 26

Review lessons twenty-four and twenty-five.

## LESSON 27

Perhaps you have forgotten something; perhaps you were about to begin your practice of drill twenty-seven without the review of the compact ovals, slant line, and small o and m drills. If so, do not forget again.

### Drill 27

*Mine Mine Mine Mine Mine Mine Mine  
Mine Mine Mine Mine Mine Mine Mine Mine*

In penmanship, constant repetition is essential, and in connection with drill twenty-seven the best results will be secured by practising the word several minutes. You are expected to write first seven words on a line, then eight words on a line, as in the copy, writing from fourteen to seventeen a minute. Test your skill in making seven, eight and up to ten words on a line, as this practice will develop wonderful control in applying muscular movement.

*To the Teacher:* If you have studied the lessons in advance, have

practised the different drills and mastered them before giving them to your students, a good plan to follow in word-practice is sometimes to sit at your desk, or at a student's desk, spelling the words in correct rhythm as you write them with the students. Thus: M-i-n-e, M-i-n-e. This will enable you to help your boys and girls to master the correct speed, and to secure uniform motion.

Never attempt to use the count for individual letters when practising words; it is confusing.

## LESSON 28—Drill 28

*Nineteen Nineteen Nineteen Nineteen Nineteen  
Nineteen Nineteen Nineteen Nineteen Nineteen Nineteen*

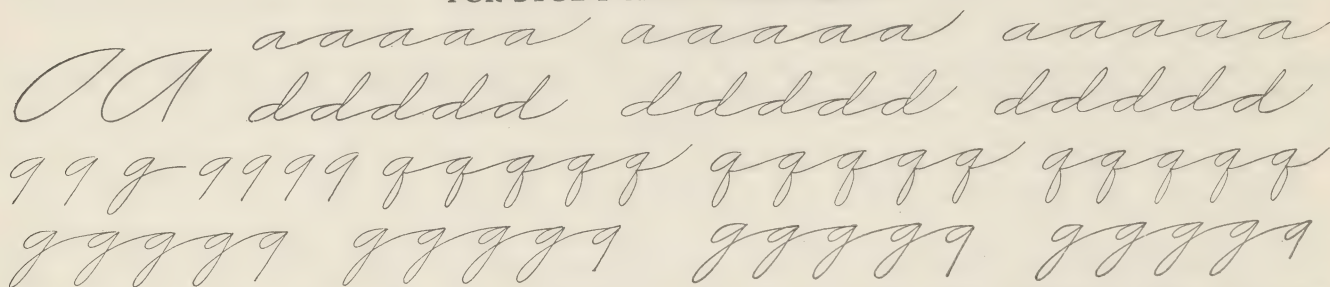
Make a few lines of capital N as a movement drill before practising the word Nineteen. Repeated letters and words should always be considered movement drills. Strive for a firmer, lighter motion constantly. Examine all letters and words practised with special reference to firm, smooth lines, their direction, size, distances between letters, height and

width of the different parts, connecting lines, the finishing lines in the final letters, and every little detail.

Write fifteen words to a minute, first five to a line, then six. Increase your speed in writing words as you gain skill in applying movement.

## LESSON 29

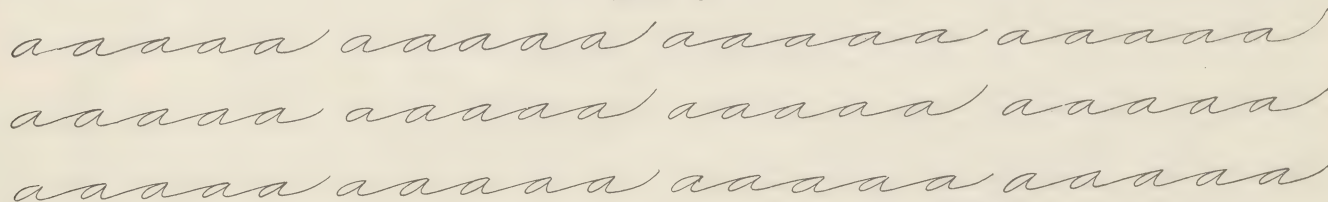
## FOR STUDY AND COMPARISON



Small a is, in the main, a reduced copy of capital A, and the first parts of small d, g, and q are identical with it. Fix the resemblance in the mind; it will help you. In business writing it is best to make the looped small d. It is just as legible as the stem and can be made more rapidly. The loop below the base line in small g should be made

without finger motion. We favor the blunt style of g and y at the end of words, and this ending should be shorter than the loop. Fix in your mind the length of this abbreviated g. Small q is a little shorter below the base line than g. The g ending bluntly below the base line is just like the figure nine.

## Drill 29

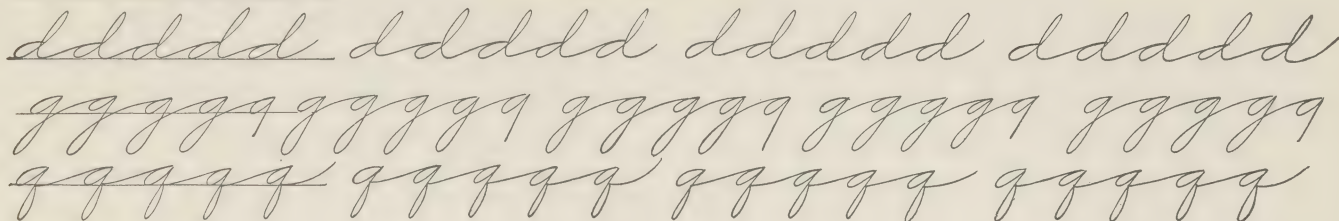


It will pay you to practise the small a drill a great deal. Try to make a half-dozen or more lines of letters as small and as uniform as the copy. Students should not forget to study the copy constantly and to make frequent comparisons of their work with it. A count of 1, 2, should be used for each small a, and in connecting five letters it is a good

plan to count 1-2, 3-4, 5-6, 7-8, 9-10. Avoid loops at the top and watch the height.

Small a in groups of five should be made at the rate of seventy a minute. To learn to count at proper speed time yourself when making seventy small a's to a minute.

# LESSON 30—Drill 30



Reckoning small o, one-sixteenth of an inch high, as one space, small g should extend three spaces, or three-sixteenths of an inch below the base line, while the loop of q and abbreviated g should extend two spaces below.

The loop of d extends about two and one-half spaces above the base. Writing which is good in other respects is often spoiled in the written

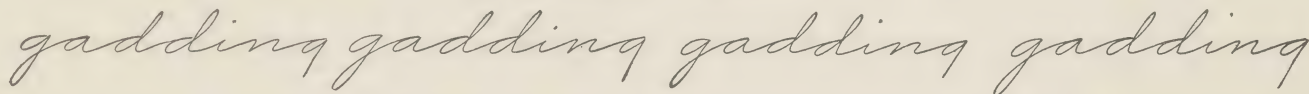
**Are you studying the instructions?**

page because the loops are too long, extending into the lines above and below.

The count for each letter in groups of five should be 1-2, 3-4, 5-6, 7-8, 9-10, and the speed should be: small d, from sixty-five to seventy; g, from sixty to sixty-five; and q, about fifty to the minute. Learn to time yourself by a watch in order to acquire proper rhythm.

**They tell you just how to succeed.**

# LESSON 31—Drill 31



Review lesson thirty before you study and practise this drill.

If you use your eyes to good advantage, you will see that the first g begins one space above the base line, there being no initial line starting

from the base; also that the first parts of small g and d are of the same height as a, o, m, and n, to which special reference has already been made. Practise speed, twelve words in a minute. Always time your speed.

# LESSON 32

The basis of the extended loop letters, b, f, h, and k, is small l. These five letters should extend the same distance above the base line. The practice of small l should be thorough now, and it should be reviewed often. In fact, it would be well to add it to the group of compact ovals,

slant line and small m and o drills, to be practised at the beginning of each lesson.

*Height.*—Reference has already been made to one-sixteenth of an inch as representing a space in height for the minimum (one-spaced)

letters a, c, e, i, m, n, o, u, v, w, and x. The small r and s are in the same class, but are made a quarter space higher than the others.

These minimum letters should always be used as a standard of one-spaced measurement to regulate the height of all other small letters. On that basis small l should be four spaces—four-sixteenths, or one-fourth of an inch high. As there are six-sixteenths of an inch between the ruled lines in the practice paper generally used, and in all the Palmer Method practice paper, there should be two-sixteenths (one-eighth) of an inch between the top of the loop and the ruled line above.

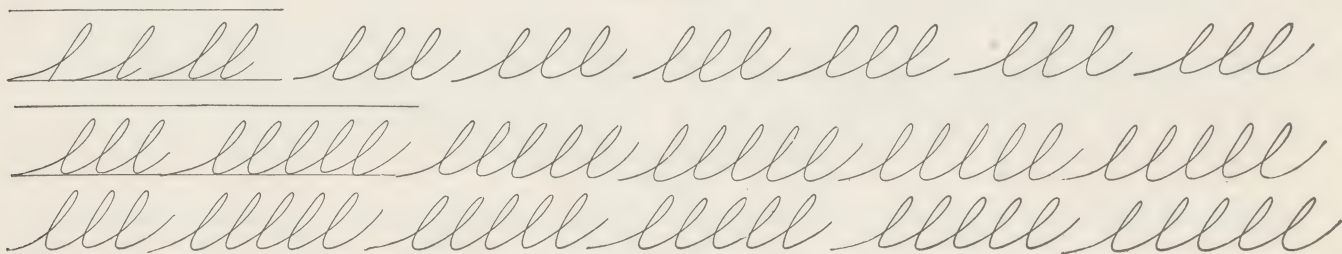
It should be remembered that a space in height is the height of the minimum letters in the style you are practising. As an example, in copy-books used in former years, the one-spaced letters were one-eighth of an inch, or twice as high as in these lessons. The loop letters

were three spaces, or three-eighths of an inch high, which is two-sixteenths of an inch higher than the loops in these lessons.

*Movement Used.*—In small business writing, all loops should be made with pure muscular movement. In making all loops the fingers should be perfectly relaxed. Watch closely your wrist to see that it moves forward and backward in unison with the fingers. Under no circumstances allow the fleshy part of the hand in front of the wrist to touch the paper.

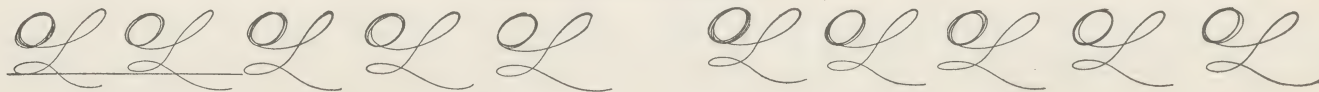
*Caution.*—You will find your first difficulty in getting enough curve on the upward stroke. A half hour's determined practice will do much to overcome this. Keep the paper at such an angle as will make the downward strokes straight toward the middle of the body. Above all, preserve unity in height, in slant and in spacing. Do not shade.

### Drill 32



There is a slight check in the motion on the downward strokes, but no pause at the base line. After a little practice, loops as good as the above should be made at the rate of one hundred to one hundred and twenty to the minute. The count in groups of five is 1-2; 3-4; 5-6; 7-8; 9-10, or two counts for each letter. The count of two for downward lines materially helps students to make that line almost straight from where the turn is made at the bottom.

### LESSON 33—Drill 33



More study, more practice. Study and practice should be constant companions in developing good writing. One without the other will lead to one-sided results. Don't be one-sided.

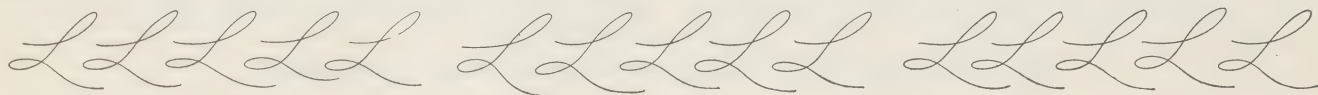
Drill thirty-three offers good movement practice. Close observation will indicate just how it is done. The small traced oval is about one-half the capital in height, and the upper loop is also one-half the entire height of the letter. If you have an observing eye and a responsive mind, you have been able to grasp these details without any suggestions,

and you have gone further, you have noted the curve in the main downward stroke, the flatness of the lower loop on the base line, and the dropping of the finishing stroke below the base.

Six is the count for the traced oval and three for L, as follows: 1-2-3-4-5-6, 1,2,3. The count of 1,2,3 for the capital L should be a little slower than for the ovals. This exercise should be made ten times on a line, in groups of five, and two lines, or twenty exercises a minute.

**A few minutes in the right way are worth hours of practice in the wrong way.**

### Drill 34

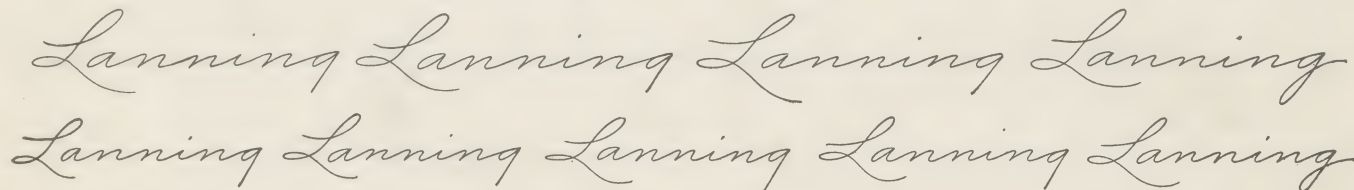


Swing for the L, swing for the L, swing for the L. In other words, study the letter closely, and swing the pen in its direction a few times before making it. The first line starts about one-half the distance from the base to the top, and dips under; the upper loop is one-half the entire length of the letter; the lower loop rests on the base line; and the finishing

line is carried below the base. This letter makes one of the best movement drills so far given. After each group of five the paper should be moved.

The count is 1,2,3 for each letter, or slide two, three; or slide L drop, or swing L loop. From fifty to fifty-five should be made in a minute.

### LESSON 34—Drill 35



Review lesson thirty-three. Study, practise, and compare. Begin small a at the top just as it is in drill twenty-nine; make the abbreviated g short below the base line, and be sure to write four words to a line, then five. Practise speed, ten to twelve words a minute.

## LESSON 35—Drill 36

Lulling Lulling Lulling Lulling  
Lulling Lulling Lulling Lulling Lulling

Write two lines and then make careful comparisons with the models. Are your small l's shorter than the capitals; are both the same height; and do they cross one space above the base? Compare slant, the parts

of letters and letters complete. Study the spacings between the letters, and try to show improvement in each line. Practise speed, the same as for drill thirty-five.

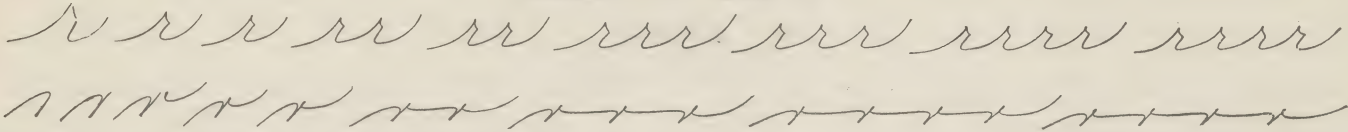
**You Cannot Fail if You Study the Instructions and Follow Them**

## LESSON 36—Drill 37

The first part of small a serves as the foundation of small c. In making connective lines, an over-motion must be used. If an under-motion is used from the ending of one c to the dot at the top of the next, there will be a loop, and the letter will be too large. After making a few lines, compare the height of c with o, a, m, and n. You will, of course,

frequently compare with the copy. The count is 1-2, 3-4, 5-6, 7-8, 9-10; or dot over, dot over, dot over, dot over, dot over, for each group of five. The speed should be sixteen groups of five, or eighty letters a minute.

## LESSON 37—Drill 38



The small r given in the first line in this drill cannot be made at a high rate of speed, as the form requires a checking of movement at the top to form the shoulder. Study the parts of the letter shown before the first completed form.

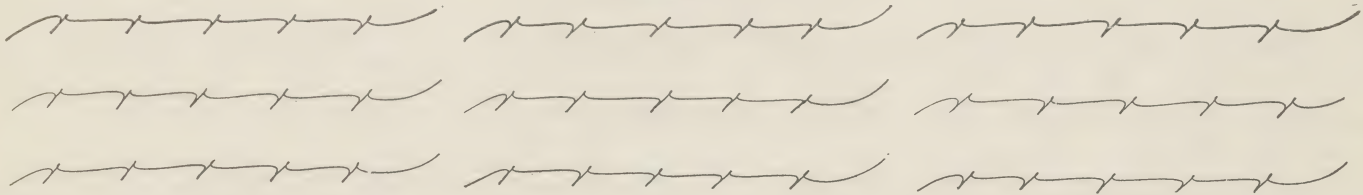
The form in the second line can be made at much higher speed, and, while it seems difficult to learn, is much easier in execution when mastered. The first part of it is just like the first part of small m or n. The downward stroke is retraced to a point about one-fourth of a space above the first part; a stop (hardly noticeable) and a dot are made before the swinging

curve to the next letter. If the connective lines between letters of this style are made with too much under-curve, perhaps touching the base line, they will more nearly resemble small x than r. Guard against this fault.

Close study of the form while practising will be necessary. After its mastery, ninety connected letters to the minute will be a good rate of speed. Unquestionably, the first few trials will be discouraging, but faithful practice will be rewarded. Stick to it.

Eighteen groups of five should be made to the minute.

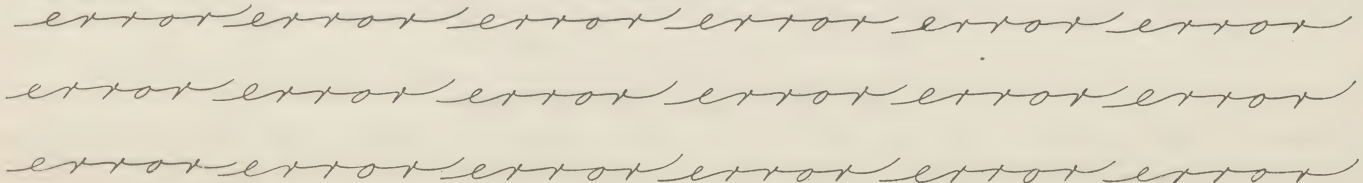
## Drill 39



The count for this small r in this drill for each group of five is 1-2, 3-4, 5-6, 7-8, 9-10; or one-dot, two-dot, three-dot, four-dot, five-dot; or one-stop, two-stop, three-stop, four-stop, five-stop. A conversational count similar to that in small o, drill eleven, may be used to advantage in

small r, thus—"You stop, you stop, you stop, you stop, at the top. How-long, do you stop, at the top? Not long, but you stop, every time at the top. What for, what for, what for? To make a dot, to make a dot, to make a dot, etc."

## Drill 40



The rate of practice speed in this drill should be twenty or more words to the minute.

## Drill 41

*occur occur occur occur occur occur*

There is no initial line before small o; it begins at the top. Write six words to a line and sixteen to a minute. Be sure to time yourself to properly regulate speed.

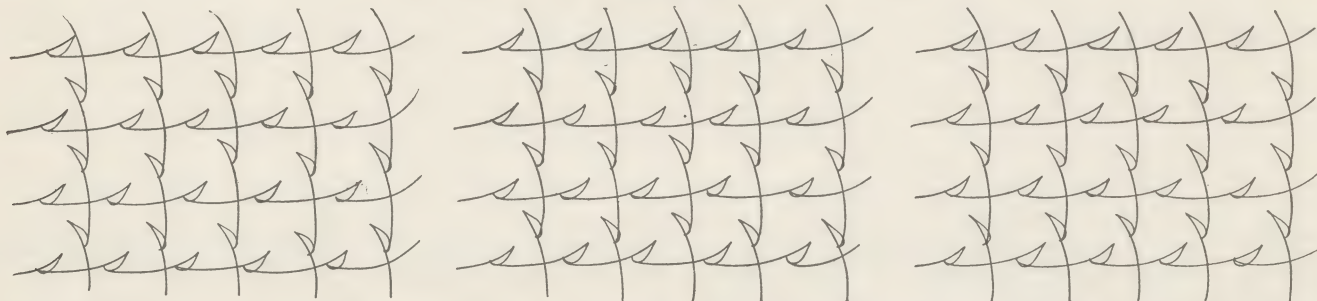
## LESSON 38

As before mentioned, small r and s are companion letters, and both may be made one-fourth higher than other letters of the minimum class; not because of any technical rule, but rather because it is generally agreed that they look better so made. Small s should be pointed, not looped, at the top, and entirely closed on the base line. Be sure to use just the

right amount of under-curve in the beginning stroke which is the same as used in small i, and the width will depend upon the amount of curve in the last part.

Practise, study and compare.

## Drill 42



The count for each group of five is 1-2, 3-4, 5-6, 7-8, 9-10. A conversational count similar to that given in the small o drill could be used to advantage; thus, swing one, swing two, swing three, swing four, swing

five; or curve one, curve two, curve three, curve four, curve five. Nearly seventeen groups of five should be made to the minute. Then turn the paper and cross section the groups.

## LESSONS 39, 40, 41, 42, AND 43

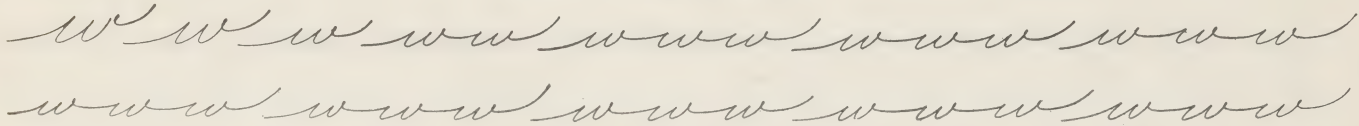
At least five lessons at this point should be devoted to reviewing all the lessons that have gone before.

## THE FREQUENCY OF REVIEWS

*To Teachers:* Assuming that teachers of the Palmer Method master the lessons in their order before attempting to teach them, they are to decide when lessons and drills have not been mastered and need reviewing.

Without knowing the students or seeing their daily work in penmanship, it would hardly be possible for us to decide with unerring accuracy, when they should review.

### LESSON 44—Drill 43

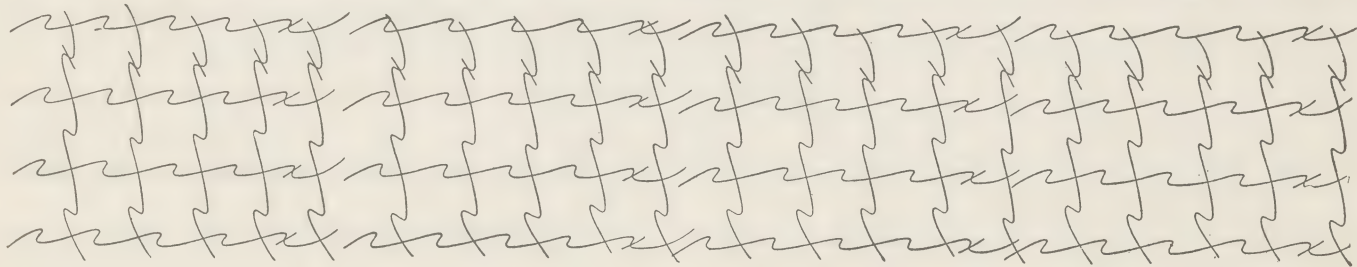


The first two parts of small w form u. As explained in lesson nineteen, the distance between the points in small u represents a lateral (running) space. Keeping this space in mind, carry the third or finishing part of small w one-half space to the right of the second, or finishing point in small u. The connecting stroke is slightly curved.

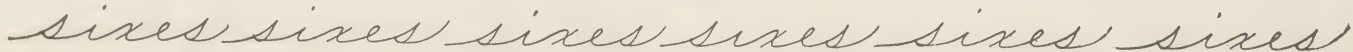
Eighteen or twenty groups of three should be made to the minute and the count for each letter is 1, 2, 3; 1, 2, 3; 1, 2, 3; or one, two, dot; one, two, dot; one, two, dot. Make four lines of three groups of five w's to a group, then cross section them as shown in drill forty-two. Repeat this group plan until the w can be made well.

### LESSON 45—Drill 44

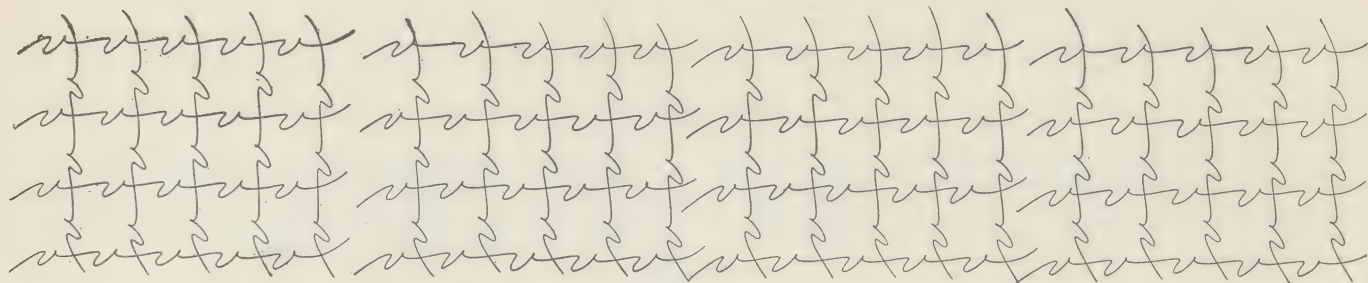
Small x is simple in construction. Study closely before practising it. The crossing may be made either upward or downward. In writing a word containing it, complete the word before crossing the letter. Make the crossing short and do not let it extend beyond the height of the first part.



#### Drill 45



## LESSON 46—Drill 46

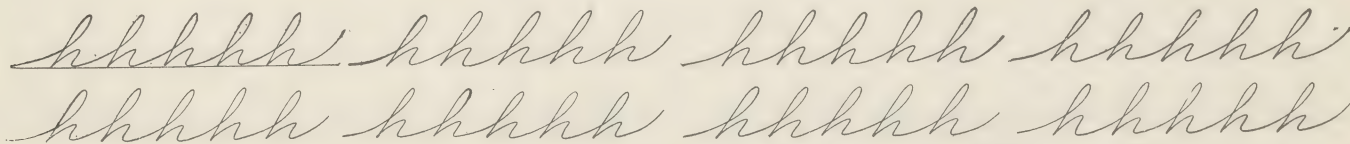


The first part of small v is the same as the first part of small x, and it is ended with the form used in finishing small w. Do not close this letter at top. It must be left open. Count 1-2, 3-4, 5-6, 7-8, 9-10, for each group of five letters.

## Drill 47

*waive waive waive waive waive waive*

## LESSON 47—Drill 48



The loop in h is small l, brought to the base in a straight line on the main slant, the second part is one section of small m. Notice that the first and last parts of small h meet on the base in a point. Study until you see just how it is done.

A count of 1-2 should be used for one h, and a count of 1-2, 3-4,

5-6, 7-8, 9-10, for a group of five. From fourteen to fifteen groups of five should be made in a minute.

Study an inverted h, and if correctly made you will see that in that position it is small y. At this point it would be well to study and practise small y. Count 1-2, 3-4, 5-6, 7-8, 9-10, for each group of five.

LESSON 48—Drill 49

yyyyy yyyyy yyyyy yyyyy yyyyy

Drill 50

hill hill hill hill hill hill  
hull hull hull hull hull hull  
hilly hilly hilly hilly hilly hilly

Review drills forty-eight and forty-nine, and then give attention to this drill. The practice speed should be twenty or more of the first two words and sixteen or more of the third word to the minute. Guard against making h higher than l. All loop letters above the base should be the same length.

THE REVERSE OVAL AND ITS APPLICATION

An application of the reverse oval motion is made in forming capital J. The reverse oval, it must be understood, begins with an upward stroke on the left side. Before attempting capital J, make reverse ovals four

or five minutes, and if the movement is then light and uniform, the copy may be safely practised. The oval is used as the developing and driving force.

LESSON 49—Drill 51

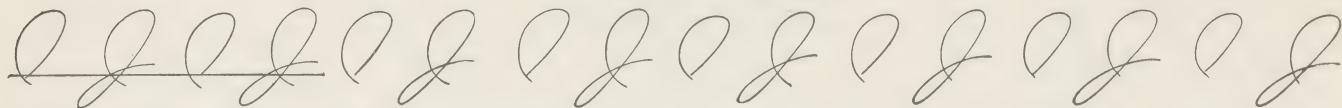
O O O O O O O O O O O O O O O O

Make the oval to a count of six, lift the pen from the paper at the top, and without checking the motion swing the pen, in its natural course above the paper, to the right and below the base to the point of contact with the paper in starting the letter. Do not stop the motion, but strike the paper in an upward course at full speed for the beginning stroke of

J. If the explanation of applied motion is not fully understood, study it until it is, and then fill at least a half page with the copy.

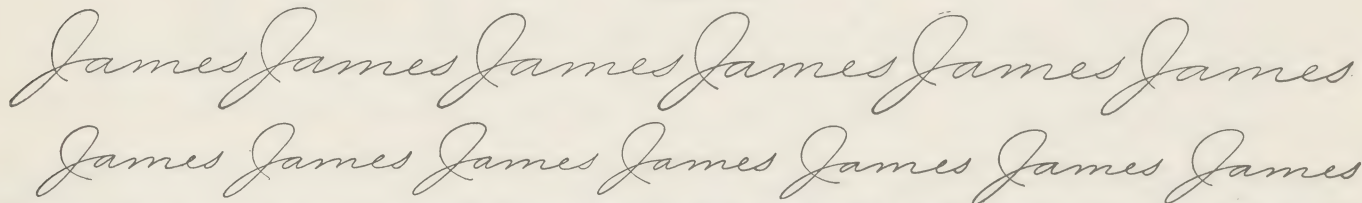
Do not neglect the form, but note carefully the following points: J should begin with an upward stroke from the point just below the base line; the turn at the top should be round; the upper part should be a little longer than the lower part, and twice its width.

## LESSON 50—Drill 52



If slant is troublesome, study and practise this drill faithfully. Count 1, 2, 3 for capital J and make sixty to seventy letters to a minute.

## Drill 53



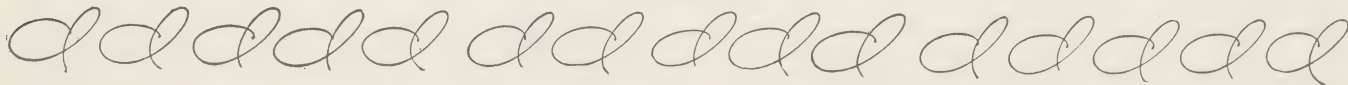
This copy is given as a drill on both movement and form. From the beginning stroke of J to the finishing of small s the pen should not be lifted. Write the word from beginning to end with a steady, light and uniform movement. Eighteen or twenty words to the minute will be a fair rate of speed for practice, first six to a line then seven.

## LESSON 51—Drill 54



Make capital I, and continue with the reverse oval. The count should be two for I and six for the oval, as follows: 1, 2, 3, 4, 5, 6, 7, 8. Apply enough speed to make the lines smooth and clear-cut. Pause slightly between the second and third count to gain control for the oval part of the drill.

## Drill 55



Question: Where and how does capital I begin? Answer: Below the base line with upward motion. Question: How wide is the upper part? Answer: A little less than half the width of the lower part. Question: How is it finished? Answer: With a full left curve and a dot at the end. Question: Where do the first upward and the first downward lines cross? Answer: At the height of small o. Question: What part of the space between the ruled lines is occupied by I? Answer: About three-

fourths. You should analyze every letter you practice just as completely as is done in these questions and answers. Then you will have good mental pictures of the letters, will see at once when they are poorly made, and will make them well as soon as you have good control of the movement. Without the good mental picture, you will never write well, no matter how perfect your control of motive power may be.

With a count of 1, 2, for each letter, make forty-five or more to a minute.

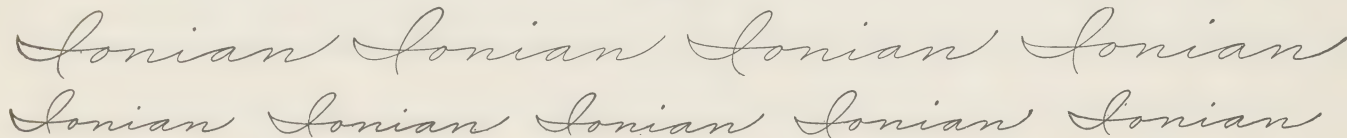
### Drill 56



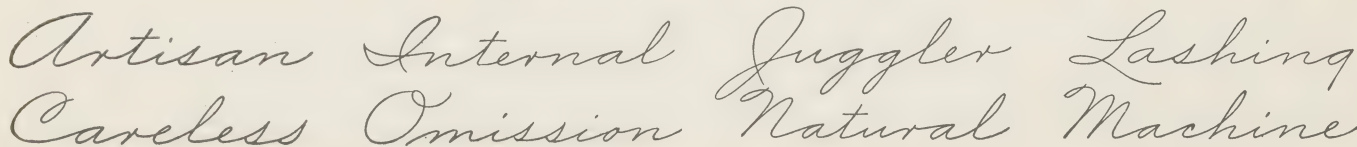
To form the angle at the left, there must be a full stop in this style of capital I. It is hoped that you have remembered and tried to apply the instructions of an earlier lesson about stops in making all angular connections.

This is a perfectly good style of capital I to use in beginning a word, as shown in the following drill. Count 1-2, 3; or 1, 2, swing. Write four words to a line, then five.

### Drill 57



### A REVIEW—WORD PRACTICE





Not forgetting or neglecting the two-space compact oval drill with which each lesson should start, the practice periods of two days might well be spent in study and practice of the letters in lessons 52 and 53.

### LESSON 54—Drill 58



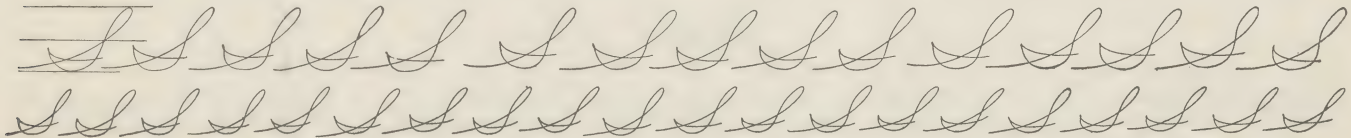
This copy furnishes all the movement drill necessary in beginning this lesson. Count ten for each drill, two for capital S, and eight for the reverse traced oval. About sixteen complete drills should be made to the minute. This drill is especially recommended to those who find the development of a light, quick movement difficult.

### Drill 59



Study the curve of the first stroke; study the loop at the top, and give especial attention to the fact that the loop (upper part of S) is one-half the entire length of the letter. With an easy, light movement make from forty-five to fifty letters to the minute. Count 1, 2, for each letter.

### Drill 60



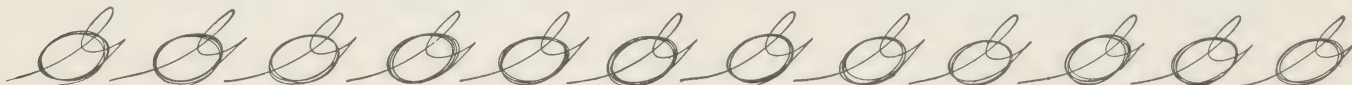
The angular finishing stroke shown in this drill is very popular with many excellent teachers of business writing. The same number of letters should be made in a minute as in drill fifty-nine. Its practical feature is the direction taken by the finishing stroke, which may be joined to any letter following. Count 1, 2, swing; or 1-2, 3, for each letter. The second line of capital S requires the application of finer movement and twenty capitals should be made on a line, each letter being about half a space high.

## LESSON 55—Drill 61

Sunshine Sunshine Sunshine Sunshine  
 Sunshine Sunshine Sunshine Sunshine Sunshine

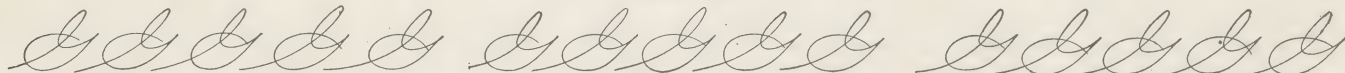
Write a page of this copy; alternating four and five words to a line. You will find this an excellent method of gaining absolute control for applying muscular movement to any desired size of letters or words. A continuous steady movement should be used. Do not lift the pen from the beginning to the ending of the word.

## LESSON 56—Drill 62



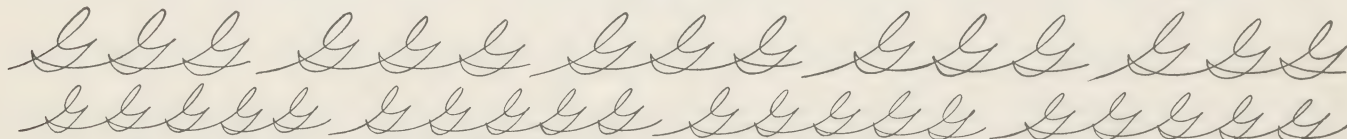
In this drill, capital G is made first to a count of three, and then, without lifting the pen, followed with six revolutions of the reverse traced oval. Make seventeen completed exercises in a minute. Count as follows: 1, 2-3, 4, 5, 6, 7, 8, 9.

## Drill 63



Study the form of capital G closely before attempting to make it; be sure that you not only know when you make a poor letter, but that you know why it is poor. One bad stroke may spoil an otherwise good letter. Learn to locate the bad strokes. Make from forty to fifty letters to the minute. Count 1—2, 3; or 1, stop, 3, for each letter.

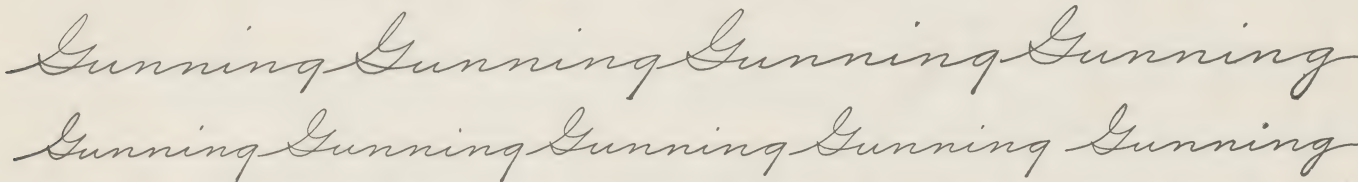
## Drill 64



You aim before you shoot. You should study the instructions before you practise the drills.

The angular finishing stroke gives a connective line for any letter that may follow, and permits joining the capitals for an extended drill as well. Count 1, 2—3, for each letter, or 1—2, 3; 4—5, 6; 7—8, 9; for each group of three. Make eighteen groups in a minute; then make five capital G's to a group and four groups to a line.

### LESSON 57—Drill 65



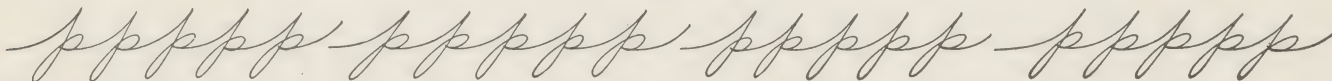
Nothing can be better at this stage of the work than easy words constantly repeated. Through a series of repetitions strength in movement is developed, and faults are seen. Twelve or fourteen words to a minute should be the practice speed, first four on a line then five. Repeat this plan until skill is gained.

### LESSON 58 CAUTION TO THE STUDENT

Never begin to practise until you are sure you know how. Languid, thoughtless practice should be avoided. Put ambition, put energy, put the fire of determined will behind your practice, and the results will be astonishing. Take advantage of all favorable conditions. Not only keep the muscles of the right arm in a relaxed condition, but guard against tension in any part of the body. Keep the side of the hand and the wrist free from the desk; keep the right arm well out from the side; keep the

right hand in front of the eyes; keep a right angle at the right elbow, and remember that the propelling power is located above the right elbow. If you think you are in a good position for writing, test the movement without touching the pen to the paper, and study the conditions under which you are trying to work. Be sure you are right before you go ahead.

### Drill 66



Not much movement drill of a special character is necessary in opening this lesson, the connected small p affording an excellent exercise. Study the form with care. Note particularly the point at the top, the loop below the base line, the length above and below the base, and the

point where the left curve from below the base crosses the main line.

Sixty connected letters should be made to the minute. Make frequent comparisons and write a page.

The count for each group is 1-2, 3-4, 5-6, 7-8, 9-10.

## Drill 67

*pull pull pull pull pull pull*  
*pull pull pull pull pull pull pull pull*

Average rate of speed, twenty words to the minute. If small l is difficult, turn to drill thirty-two, study the instructions, and practise small l as there presented. Write six words to a line, then eight.

## Drill 68

*pulling pulling pulling pulling*  
*pulling pulling pulling pulling pulling*

The practice speed should be fourteen words to a minute, writing first four and then five words to a line.

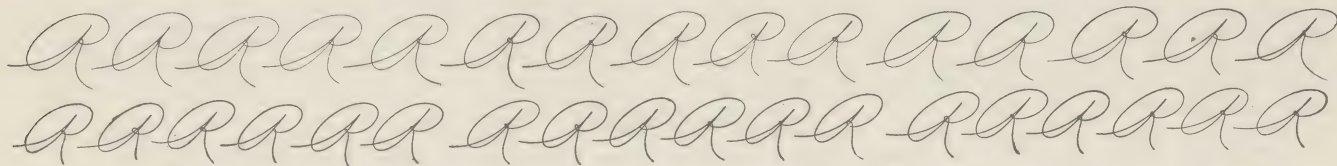
## LESSON 59—Drill 69

*P P P P P P P P P P P P P P P P*  
*P P P P P P P P P P P P P P P P*

Make a few imaginary letters as a preliminary movement drill before beginning active work. As will be seen, nearly all the main oval part is at the left of the beginning stroke. Count 1, 2, and repeat; or 1-2, 3-4, 5-6, 7-8, 9-10, for each group of five. Move the paper after each group of five. From fifty to sixty letters should be made to the minute.

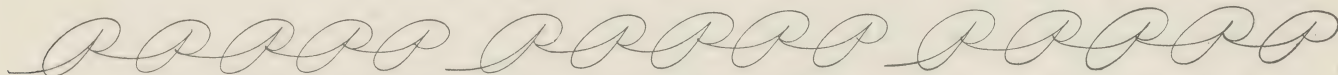
Make a full page and practise steadily, not spasmodically. This letter lends itself readily to a light, easy, swinging, and rhythmic movement. For that reason, it is an excellent movement drill, and the best style of capital P to adopt.

Drill 70



Also make a page of this letter. It is a good movement drill. Count three and be sure to join the last part to the first with a loop a little above the center of the letter. Forty-five good letters should be made to the minute. Count 1, 2, 3. First make fifteen capital R's to a line, then eighteen, then alternate capital P and R, making eighteen to a line.

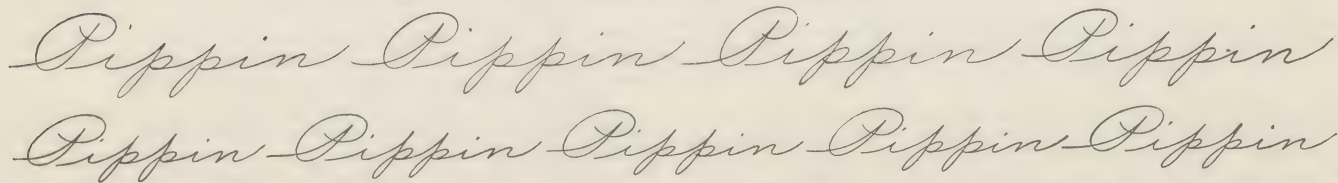
Drill 71



Count 1-2, 3-4, 5-6, 7-8, 9-10, for each group of five, and make twelve groups or sixty letters to the minute.

LESSON 60—Drill 72

Review drills sixty and sixty-nine.



Write from ten to twelve words a minute, first four to a line, eight inches long, then five. This is a good movement drill if properly practised.

## LESSON 61—BUSINESS FIGURES

Nothing is more important to the average bookkeeper or office clerk than good figures. In many lines of accounting, thousands of business figures are made without the writing of a single word.

This, in a measure, is true in many branches of statistical work connected with railroad bookkeeping where headings are printed and

page after page is filled with figures. The first requisite is legibility, and its importance cannot be emphasized too much. Letters in a word may be known by the context, but each figure must depend upon itself for legibility. It is very important, then, that each figure should be so formed that its value, in groups or by itself, cannot be mistaken.

## FOR STUDY

1 2 3 4 5 1 2 3 4 5 6 7 8 9 0 6 7 8 9 0

## AN OBJECT LESSON, FOR STUDY

3	6	8	4	2	3	7	8	4	2	3	4	5	6	4	3	1	0	7	8	5	5	6	8	4	9	5	7	8	4	2	3	4	5	6	4	3	1	0	7	8	5
2	4	5	6	8	4	3	9	7	6	5	3	9	4	8	5	0	3	4	1	7	2	4	5	6	8	4	3	9	7	6	5	3	9	4	8	5	0	3	4	1	7
3	6	8	4	2	3	7	8	4	2	3	4	5	6	4	3	1	0	7	8	5	5	6	8	4	9	5	7	8	4	2	3	4	5	6	4	3	1	0	7	8	5
3	7	7	6	4	3	1	0	7	6	5	2	3	5	6	8	3	5	4	7	6	3	7	9	6	4	3	1	0	7	6	5	2	3	5	6	8	3	5	4	7	6
8	3	4	5	6	7	3	2	8	1	0	7	6	3	4	7	3	6	2	8	4	8	3	4	5	6	7	3	2	8	1	0	7	6	3	4	7	3	6	2	8	4
4	5	1	3	5	4	6	5	7	6	8	7	9	8	3	2	4	5	7	6	5	4	5	1	3	5	4	6	5	7	6	8	7	9	8	3	2	4	5	7	6	5
2	6	7	5	4	2	3	8	9	7	8	6	7	5	6	4	5	3	1	0	2	5	6	7	5	4	2	3	8	9	7	8	6	7	5	6	4	5	3	1	0	2
1	7	2	6	3	5	4	8	3	9	4	2	3	6	5	0	1	2	4	3	7	1	7	2	6	3	5	4	8	3	9	4	2	3	6	5	0	1	2	4	3	7

Through the adoption of the Palmer Method figures, made small and well within the spaces, the New England Telephone Co. has reduced errors of its employees to a minimum, and saved thousands of dollars a year.

Figures should be made small; students sometimes think that large figures are necessarily plainer, but such is not the case. Examine carefully the diagram. At the left are figures that are absolutely plain; one could not be mistaken for another, and yet their extreme size in the small spaces makes them difficult to read. At the right are the same

figures, no more perfect, but not so large. Please note carefully that these, surrounded by white paper, and much smaller, are more legible, even at a distance, than the large figures at the left.

Students who have practised in copy-books almost invariably make figures three or four times too large. Our models are large enough for ordinary use. If occasion demands, it will be easy to make them larger. One-eighth of an inch is perhaps high enough for ordinary figures, while in some places it will be an advantage to make them even smaller.

## HOW TO PRACTISE

In making figure one, draw the hand toward you with a quick, light motion, sliding on the third and fourth fingers. Uniformity in the height and slant are the two important points to observe.

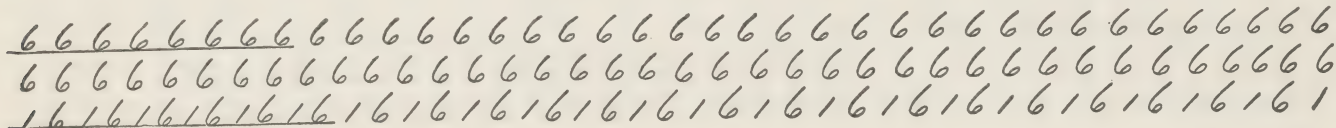
The development and application of a lateral oval motion will aid in the construction of figure two. In making it, in class drill, a count of three should be used, thus—one, two, three, one, two, three, etc., or dot, two, three.

Notice the exercise preceding figure three, in lesson sixty-five. The motion used in that exercise will produce a good figure if properly applied.

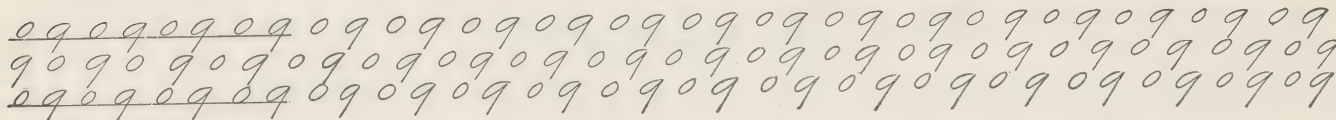
One, two, three, or dot, two, three, is the count used. A count of three is used in figures four and five also, but for figures six, seven, and nine, use a count of two.

Several lessons should be given to drilling on the figures singly before grouping them, but as soon as the forms are mastered and the student can make them at a fair rate of speed, it is best to drill in miscellaneous order somewhat as follows: 1, 0, 2, 6, 9, 8, 5, 4, 3, 0, 9, 6, 7, 2, 2, 8, 9, 3, 5, 6, 9, 1, 5, 8, 6, 9, 5, 4, 6, 9, 3, 7, 8, etc. No particular order is necessary, but the aim should be to repeat one as often as another.

## LESSON 62—Drill 73



## LESSON 63—Drill 74

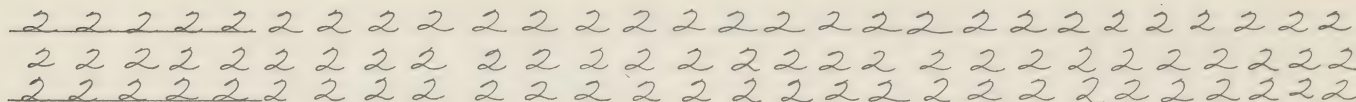


It is truly interesting to watch the development and improvement in figure practice in a class where the work is well and systematically done. Two weeks should be devoted to this practice and there should be frequent reviews.

Some place great emphasis upon the order of simplicity, but as

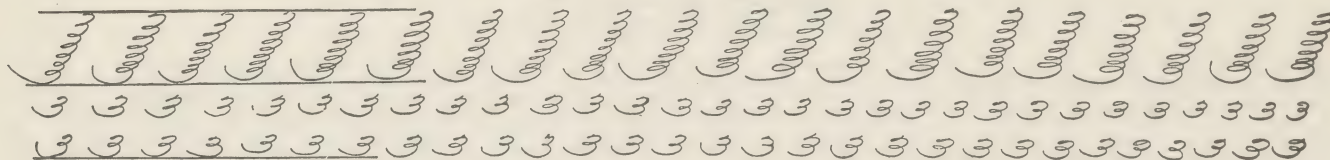
a matter of fact, few teachers agree on this and, since we are going to devote some time to drilling on each figure during a period of two weeks, there is little use in attempting any arrangement on such a basis. If there is a difference, the difficult figures should be given most practice.

## LESSON 64—Drill 75



As soon as fair progress has been made in making figure two, an effort should be made to bring the rate of speed to seventy-five a minute. Count one, two, three, or dot, two, three, for each figure made in class practice.

## LESSON 65—Drill 76



The method here presented of teaching figure 3 has proven more satisfactory than any other tested. The motion produces the figure; learn this motion thoroughly. Count one, two, three, or dot, two, three, and make seventy figures a minute.

**The Palmer Method is a text-book on practical writing. The instructions should be studied and followed.**

## LESSON 66—Drill 77

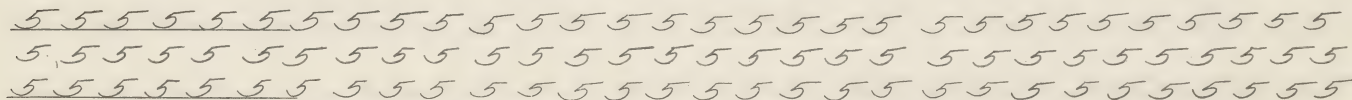
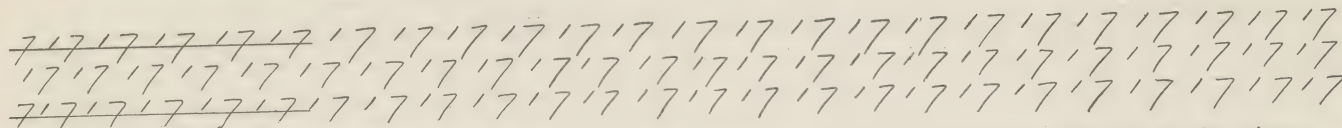


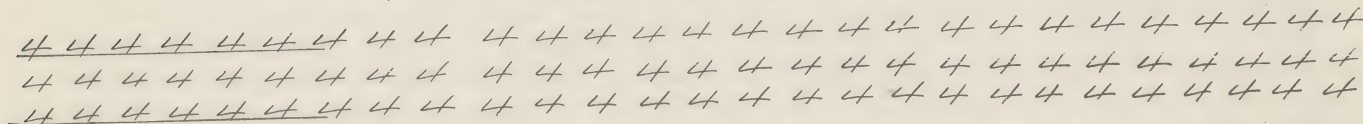
Figure five is in a large measure dependent upon the horizontal stroke at the top for its legibility. This horizontal line should be made last. Study the form and practise it. About seventy good figures should be made to the minute. This speed may be increased later. Count one, two, three.

# LESSON 67—Drill 78



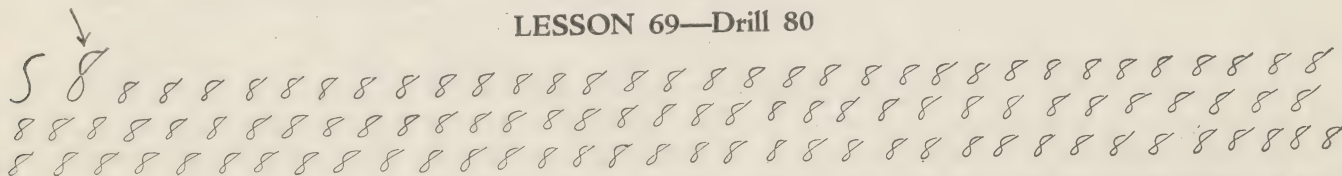
Seven extends below the base. Make this figure in a count of one, two, at the rate of about eighty-five to the minute.

# LESSON 68—Drill 79



Four rests on the base line, and usually the last part extends above the first. Count one, two, three, and make from sixty to seventy a minute.

# LESSON 69—Drill 80



The compound curve at the left on the first line in drill 80, indicated by the arrow, in the first figure shows how 8 begins.

After a few minutes' drill on figure eight at a speed of sixty to seventy a minute, miscellaneous figures should be introduced. In class work these figures should be made from the dictation of the teacher, and the practice speed should be from ninety to one hundred figures to the minute.

The teacher usually makes the figures on the blackboard as they are dictated to the class. A fairly rapid penman can make from one hundred to one hundred and twenty-five of these in a minute.

Compare your figures with the copies and make all figures small and disconnected.

## Drill 81

NEW YORK		BOSTON		CHICAGO		CEDAR RAPIDS		TOTAL QUANTITY	TOTAL AMOUNT
QUANTITY	AMOUNT	QUANTITY	AMOUNT	QUANTITY	AMOUNT	QUANTITY	AMOUNT		
242428	278242	242827	242829	428282	241827	242827	428764	1242876	1428292
34287	42878	42876	429282	42876	284292	28264	294682	1428965	1642829
4287	29427	52878	94287	294287	84294	87628	428184	1458764	1562829
349782	549241	294292	129428	294782	542876	42941	292841	1428792	428694
842876	248293	42947	494287	49278	29876	527829	528624	1242812	209214
292862	278928	528727	149282	782842	294612	46829	824614	342876	349021
449478	528678	49429	294282	82942	287642	47821	928614	1428928	1784281
552876	278242	242829	742884	328721	342876	542861	298624	287828	1642848
824678	452876	414287	284287	42829	289254	82492	543281	1428642	1529468

The Telephone Companies alone are saving thousands of dollars every year since the adoption of the Palmer Method small business figures set distinctly within their spaces.

MADE BY BAKEN-VAN DER CO.									
COST PRICE		SELLING PRICE		GROSS GAIN		EXPENSE		GROSS GAIN FOR OFFICE	
428623	2942876	2345678	3456789	248261	4928621	2942821			
452868	4827647	9012345	1246789	345678	468721	4682341			
294278	5282614	6789012	2345678	901234	492341	7862142			
328764	4286782	3456789	9012345	567890	542967	6821428			
294284	3287824	1234567	6789012	123456	287642	6782941			
428294	4926878	8901234	3456789	789012	328761	4829321			
428964	2760546	5678901	1234567	345678	421782	4286782			
528423	1234567	2345678	8901234	901234	942148	3214682			
429468	8901234	9012345	5678901	567890	142861	7682781			
328146	5678901	6789012	2345678	123450	149414	9429418			

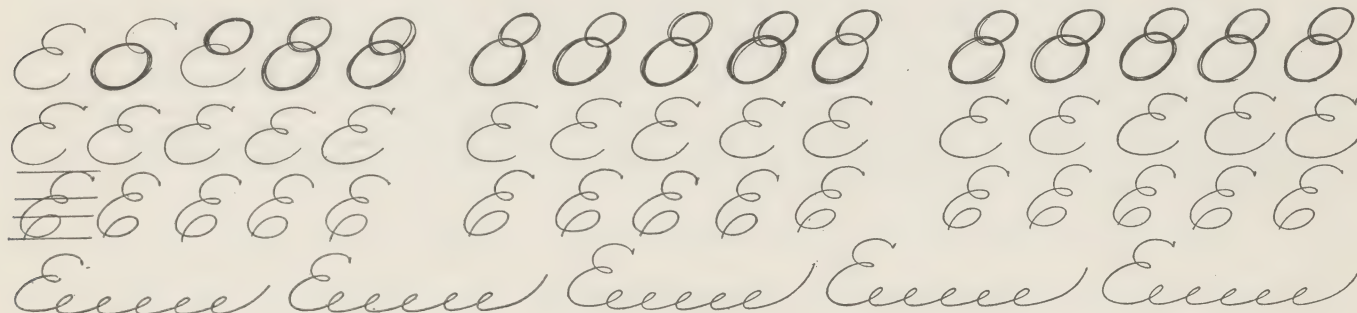
# LESSON 70—Drill 82

## SPECIAL POINTS TO OBSERVE

Capital E is made with an application of the oval motion, as developed in capitals O, A, and C, the application varying but little.

The upper part of capital E is about one-third the entire height of

the letter. The finishing oval should not exceed one-half the entire height, and the loop marking two-thirds the height of the letter, points downward at about a right angle with the main slant.



Practise the first row as a movement drill. Make the small (upper) oval first, and swing into the lower and larger oval without lifting the pen. Make five traced ovals for the upper, and the same for the lower part, thus permitting a count of ten for each completed exercise.

The abbreviated E in the second line is used by good business penmen more than any other, but the form used in the next line, finished with an oval, should be practised and mastered. The count for each should be

1, 2, 3, or dot, 2, 3. From forty-five to fifty of the abbreviated form and but few less of the other should be made to the minute. Count the number of letters on a line; and make as many in the same space. The abbreviated capital E, followed with the small e, may be practised as a movement drill to good advantage now and during future practice periods. The count for it is 1, 2, 3, 4, 5, 6, 7, or dot, 2, 3, 4, 5, 6, 7.

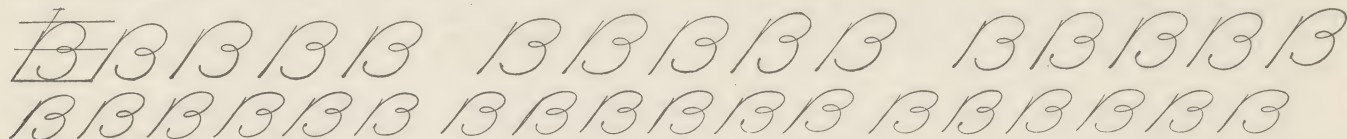
Review this lesson often until you can make capital E well.

**It is not Palmer Method if the lines are tremulous. Study the instructions for speed requirements.**

## LESSON 71—Drill 83

The framework of capital B is clearly shown in the models below. The straight line starting at a point about three-fourths of the distance from the base is purely a guide line, a prop upon which the remainder

rests. Without it, beginners make very feeble letters. Although usually lost in the retraced line, it is a very essential part of the letter.



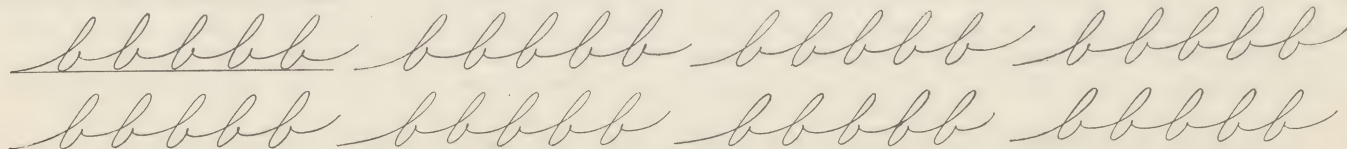
Definiteness is essential in business writing. There should be a definite starting point and a definite ending point in every letter. Every curve and every loop should be definite and have a definite place in the plan of construction. In studying the forms of the letters here given, bear this in mind. Capital B may end in a dot as shown above, or it may end in an angular form, furnishing a connective stroke for the letters following.

First make fifteen letters to a line, then eighteen of the reduced size. The count for capital B is 1, 2, 3, and a fair practice speed is forty to the minute when the letters are disconnected, and a little higher rate when the letters are connected as in drill eighty-four. Keep reducing the size of the letter until you can make well four groups of five letters to a line.

## Drill 84



## LESSON 72—Drill 85



Study small b. The lower part of the letter should be as wide as the loop through the widest part, and some good penmen make it a little wider than this. Do not make your letters larger than those in the copy. Make line after line until you are able to make the letters easily and at

a fair rate of speed. Sixteen groups or eighty letters to the minute is not a high rate for this drill. The count for each group is 1-2, 3-4, 5-6, 7-8, 9-10, with the emphasis on the finishing point in each letter. The connective stroke is slightly curved.

### LESSON 73—Drill 86

bill bill bill bill bill bill bill  
bell bell bell bell bell bell bell  
billing billing billing billing bill

Students are expected to practise the above words as movement drills. The speed in the first two lines should be from twenty to twenty-five words a minute. At this rate, form can be improved while movement is being developed. The word "billing" may be practised at from twelve to fourteen a minute.

### LESSON 74—Drill 87

kkkkk kkkkk kkkkk kkkkk  
kkkkk kkkkk kkkkk kkkkk

Study the form before attempting the drill. Make ten sets of five each, or fifty small k's to the minute. Keep the letters down to the size of the copies. Count 1, 2, 3, for each letter with a slight check on the 2.

### LESSON 75—Drill 88

This writing is large enough. In studying size, students should make frequent comparisons. The practice speed should be, for the first word, twenty, and for the word "killing" twelve to the minute. See the following page.

kill kill kill kill kill kill kill  
kill killing killing killing killing

### LESSON 76—TO RELIEVE MUSCULAR TENSION

It is often advantageous to go over the path of the letter, or exercise, with a dry pen. This method is especially helpful to a student whose muscles are hard, and who finds difficulty in overcoming the tendency to keep the muscles of the arm and body in a rigid condition. This plan has been suggested in former lessons, and we consider it of sufficient importance to receive emphasis here.

Another plan which teachers find helpful to students who write

with strained muscles, is to place a weight on the paper, and write with the left arm hanging down. The tension of the right arm is relieved at once.

Still another plan to relieve this tension, so common among beginners, is to select some easy drill like o or m, and make it across the ruled lines with the eyes fixed upon some object at a distance on a level with them when the body is fairly erect.

#### Drill 89

fffff fffff fffff fffff fffff  
fffff fffff fffff fffff fffff

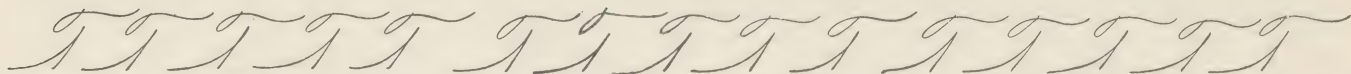
Small f is a little shorter below than above the base line, and is closed on the base line. A fair rate of practice speed is fourteen groups of five letters each, or seventy letters to the minute. Count 1-2, 3-4, 5-6, 7-8, 9-10, for each group.

### LESSON 77—Drill 90

full full full full full full full  
fill fill fill fill fill fill fill



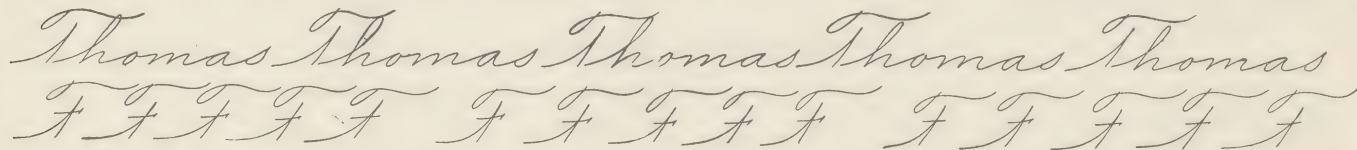
## LESSON 80—Drill 92



Do not make the beginning part of capital T too high; it should be but little more than two-thirds the entire height of the letter. Note particularly that the last part curves over the top of the main (first) part

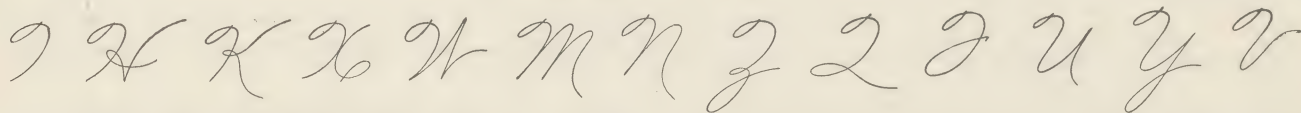
without touching it. Time and hard work will be important factors in developing this letter. Be earnest, be faithful. The count is 1-2, 3-4, and about forty letters should be made to the minute.

## Drill 93



You will see that this capital F is a copy of capital T, with the crossing added. This is not recommended as a business form, since it cannot be made rapidly. Many of the forms in this book are not given for their beauty, but because ninety per cent of our best business penmen use them. Count 1, 2—3, 4, cross.

## LESSON 81—Drill 94



In twelve of the business capitals we have the small loop beginning. Turn it upside down and you will see that it is the inverted figure six. Most pupils find this style of starting capital letters somewhat difficult at first, but when mastered it becomes a favorite. It is of sufficient importance to be given considerable study and practice.

A careful study and comparison of these capitals will show that in F, Q, W, X and Z the main downward strokes are curved much more than in H, K, M and N, while compound curves are used in the main strokes of U, V and Y.

Practise earnestly the first part at the left of the line.

# LESSON 82—Drill 95



Capital Q, as shown above, is the enlarged form of figure two preceded by a movement drill. Curve the main downward strokes liberally. Make the lower loop flat on the base line and drop the finishing curve below. Students should frequently compare their writing with the copies.

## Drill 96



The mind directs, the arm and hand perform; both mind and muscle must work in harmony. No matter how perfectly the muscles of the arm are trained, good letters cannot be made unless a good conception of form is *in the mind*. Capital Q should be made well at the rate of sixty to the minute, and the figure two faster. The count in each case is 1, 2, 3.

## Drill 97



In the style of writing here presented the loop of small g extends three spaces below the base line. The paper should be held in such a position that the downward strokes are pulled toward the center of the body, the paper being changed from time to time with the left hand to keep its position relatively the same. The motion should be purely muscular throughout, and the movement in making the loop particularly quick and

elastic. Study the form closely and note the crossing of the loop with a left curve on the base. Pull the loops toward the center of the body and not toward the left elbow.

In groups of five connected letters a speed of sixty-five letters to the minute should be attained. A count of ten for each group of five will aid in regulating the movement.

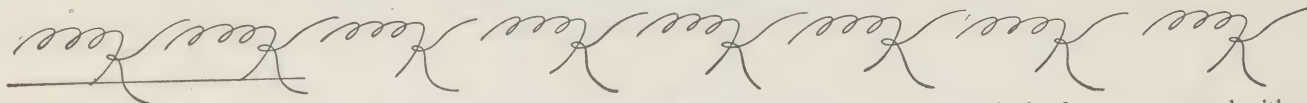
## Drill 98



By comparison it will be seen that q is a little shorter below the base than g; that the turn at the bottom is made to the right, instead of to the left; and that the lower part connects on the base line with the first. On account of the check at the connective point, fewer letters are made to the minute than of small g, but the movement should be quick.

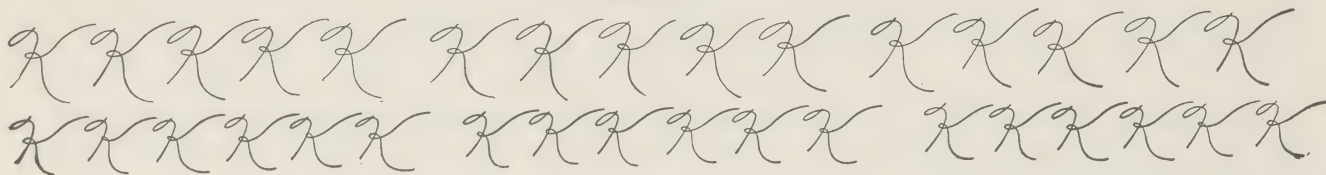


# LESSON 85—Drill 102



Careful study of the last part of K will be very much to the advantage of every student. Study it with the first part covered with a piece of paper. Turn the copy upside down and study it in that position. Notice particularly that the loop grasps the first part a little above the center.

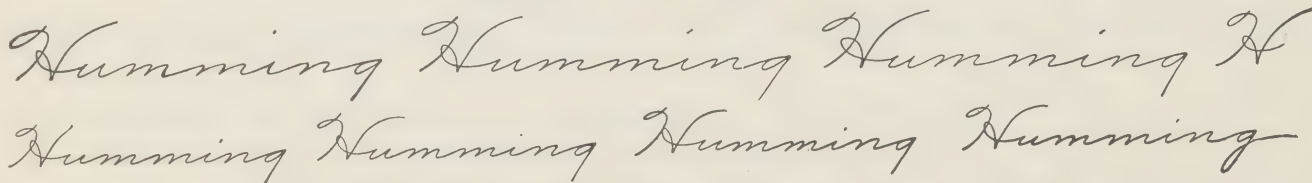
## Drill 103



Thirty-five to forty to the minute will be a fair rate of speed. Compare your capitals frequently with the copy.

Are you studying the instructions? They tell you just how to succeed.

# LESSON 86—Drill 104



This is a most excellent word to practise at this stage of the work. It is a good movement developer. Give close attention to size, general appearance, and space between letters, and guard against irregular movement. Keep the hand well up in front of the eyes and drive the pen lightly. Write a half page of the copy and then make a careful study of your work. Try to write each line better than the preceding. Three words should be written to the line, then four.

## PART TWO—CONSTRUCTIVE WRITING

## LESSON 87—Drill 105

Hinge Hillock Helm Hundred Hunt  
Killing Kenyon Kindness Kindred Kent  
Million Mention Memory Magnet Main  
Name Narrative Narrow National Nature

Work faithfully on every letter. Repeat the forms over and over until decided improvement can be seen. Make frequent comparisons. Study length, breadth, curves, and connections closely.

Rate of speed to the minute: H, thirty-five; K, thirty-five; M, thirty-five; N, forty. Make three groups of five capitals to a line, then reduce the size until eighteen letters can be made easily to the line. When you are capable of making the capital letters freely and skillfully write the words in the order given and the same number to a line as given in the drill.

## LESSON 88—Drill 106

Quake Qualify Quarry Quarter Quell  
Ultimate Umpire Unable Unbend Under  
Vacate Vacillate Valiant Valid Vale Vine  
Wabble Waist Waiting Wakeful Walking

Rate of practice speed: Q, sixty; U, forty-five; V, fifty-five; W, forty to the minute.

*Points to Observe*—Capital Q is the enlarged form of figure two. The last parts of U, V, and W are shorter than the other parts, and the first strokes in U and V are exactly alike. In capital W, check the motion a little at the base line in the first main downward stroke, as this will aid in the construction of the last part. First practise the capital letters, then follow with the words, writing the same number to a line.

### LESSON 89—Drill 107

Xiphias Xenophon Xylyte Xanthophane  
Yearbook Yellow Yelling Yielding Yelp  
Zeal Zealous Zenith Zero Zany Zest

Study and compare as you practise. Drill speed to the minute in the following capitals: X, thirty-five; Y, forty; Z, fifty. Follow the drills closely, writing the same number of words to a line.

### LESSON 90—REVIEW WORK

At this point it would be a good plan to review all the essential work of the preceding lessons. From one to two weeks should be spent in such practice. Follow the same plan given in drill 105 of practising the capital letters, then the words, writing the same number to a line as found in the drill.

### LESSON 91 SOMETHING MORE ABOUT SIZE

In these lessons is presented a style of writing that is easily and rapidly executed, and though large enough to be perfectly legible it is small enough for general use. Examine the writing of the best business penmen in the large mercantile centers and it will be seen that this is true.

It is a grave error to present for practice models larger than the pupils are expected to employ in their ordinary writing. And yet many professional penmen continue to present models not only two or three times larger than good business writing is expected to be, but forms that cannot possibly be executed at commercial speed.

It is not so much the amount of practice as the kind of practice that counts. It is the constant effort to acquire precision that leads to success in writing.

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Drill 108—A LETTER OF INTRODUCTION

New York, May 1-1917.

My dear Doctor,

I take pleasure in introducing to you my esteemed friend Dr. H. V. Brooks of Philadelphia. Any attention you may show him will be gratefully appreciated by.

Your friend,

William H. Sherman.

Dr. Allen H. Brown,  
1242 Fourth Ave.,  
New York City.

## Drill 109

## SOCIAL LETTER

53 Winfield Ave.,  
Mt. Vernon, N.Y. April 4, 1917.

Dear Jack,

Your letter gave me much pleasure.  
How splendid it is to travel through those  
delightful places about which you write!

I liked particularly your description  
of that trip over the Andes. Your guide is  
surely a queer fellow, but there is no doubt  
but that he knows his country.

We miss you here, but realize that

## SOCIAL LETTER—Continued

*you are taking advantage of a great opportunity. I shall look with eagerness for more letters from you.*

*With kindest personal regards  
Your friend,  
Robert E. Chase.*

## THE BODY OF A LETTER

The body of a letter contains that which is communicated from the writer to the person addressed. It begins on the next line below the Salutation, indented an inch to an inch and a half from the margin, depending on the size of the letter paper, according to the judgment of the writer, or the custom of the office.

All other paragraphs should begin at the same point as the initial paragraph. A brief letter should be written in short lines with wide margins. Learn to estimate just how many lines can be written to a page, so that the page may be tastefully arranged.

## Drill 110 THE BUSINESS LETTER

89 Tremont St.,  
Boston, Mass. Mar. 6, 1917.

Dear Student,

I am going to tell you of my experience in learning the Palmer Method of Business Writing.

I began at first to practice the drills in the Manual, studying the letter-forms that I saw there. After many hours of practice I discovered that I was not making much progress.

As I turned the pages over idly, one day, I was attracted to the reading-

## THE BUSINESS LETTER—Continued

matter accompanying the drills. I found that this told me how to do the work I later heard that these printed instructions were taken from a stenographic report of the oral instruction given by Mr. A. N. Palmer, the author of the Method, to his classes in penmanship. My practice became twice as interesting and my skill increased until I finally acquired a rapid, legible, enduring style and obtained my Students' Certificate.

Wishing you success, I am  
Sincerely yours,  
James A. Connolly.

Drill 111

Detroit, Mich.,  
November 1, 1915.

The A. N. Palmer Co.,  
30 Irving Pl., New York, N. Y.

Gentlemen:

I finished the Commercial Course in our High School last June and, in addition to my Diploma, I am the proud possessor of a Palmer Method Certificate, which certifies that I write a practical business

## Drill 111—Continued

hand embodying legibility, rapidity, ease, and endurance. I am now on the lookout for the right opening in business for a fifteen-year old boy who has excellent preliminary training and is willing to work hard for advancement. Will you bear me in mind?

Respectfully yours,  
Richard Rensselaer.

## Drill 112

## FORMS OF ADDRESSING ENVELOPES AND CLOSING LETTERS

Dr. Allen H. Brown,  
1242 Fourth Ave.,  
New York City.

Introducing Dr. Brooks.

Respectfully yours  
Yours respectfully  
Faithfully yours  
Sincerely yours  
Cordially yours

Yours truly Truly yours  
Very respectfully yours  
Yours very truly  
Very truly yours

Mr. William H. Sherman,  
4024 Broadway,  
New York City.

Kindness of Mr. Smith.

Drill 113

*CPR CPR CPR CPR CPR CPR*

Many teachers of business writing have found the practice of combinations of capitals very helpful in developing accuracy and freedom. This is an excellent part of the course in which to introduce such drills, but tangled and difficult combinations should be avoided.

Drill one hundred and thirteen, if rightly practised, will insure light movement and develop constructive ability. About twenty-two of this combination should be made to a minute. It will be profitable to devote a full lesson to it.

Practise the combinations of capitals several minutes before practising the small letters. A perfect mastery of the following combinations will help students in the work that follows. A few scattered lines will not meet the requirements. Write a full page.

*CLoomis CLoomis CLoomis*

*CRollins CRyan CRunnels*

*ELPalmer CLPalmer JLPalmer*

*ODaniels ODaniels ODaniels*

*ANPalmer ANPalmer ANPalmer*

Use your eyes, focus your mind upon your work, study and practise earnestly, and you will be pleased with the results.

# PART THREE—APPLIED WRITING RECEIPT

No. 42867 Chicago, Ill., May 31, 19-  
Received of S. T. Union the sum of \_\_\_\_\_  
One thousand forty and  $\frac{27}{100}$  \_\_\_\_\_ dollars  
In full for invoice of May 1  
The Park Grocery Co.  
V. W. Young, Cashier

## CHECK

No. 103 New York, N.Y., April 15, 19-  
The Palmer Method Bank of Good Penmanship  
Pay to the order of \_\_\_\_\_  
William A. Kling \_\_\_\_\_ \$4500  $\frac{24}{100}$   
Forty-five hundred and  $\frac{24}{100}$  \_\_\_\_\_ dollars  
S. A. Williamson

West — East

the set of the sails

One ship drives east, and another west,

With the self-same winds that blow,  
Tis the set of the sails

And not the gales  
Which decides the way to go.

Like the winds of the sea are the ways of fate,

As we voyage along through life;  
Tis the will of the soul,

That decides its goal,  
And not the calm or the strife.

# PROMISSORY NOTE

82

\$ 4024 <sup>27</sup>/<sub>100</sub>

New York, N.Y. June 15, 192 -

Ninety days after date I promise to pay to

the order of E. N. Brown

Four thousand twenty-four and <sup>27</sup>/<sub>100</sub> Dollars

at National Bank of Commerce

Value received With interest at 6% per annum

Due Sept. 15, 19 -

H. K. Smith

CHAS. L. SMILES, 2 DUANE ST., N.Y.

Endorsements  
E. N. Brown  
Pay to the order of  
W. H. Kingsley  
A. R. Smith  
Pay to the order of  
M. R. Hill without  
recourse  
W. H. Kingsley  
Pay to M. R. Brown only  
M. R. Hill  
Pay National Bank  
of Commerce for  
collection  
M. R. Brown  
We hereby guarantee  
the payment of the  
within note  
National Bank  
of Commerce  
\$ 50 <sup>00</sup>/<sub>100</sub>  
on July 15 received on  
the within note  
Twenty Dollars.

# PERSONAL SIGHT DRAFT

#1024 <sup>62</sup>

Albany, N.Y., Oct. 14, 19- 83

At sight pay to the order of \_\_\_\_\_  
 Smith, Jones & Williams \_\_\_\_\_  
 One thousand twenty-four and <sup>62</sup>/<sub>100</sub> - dollars  
 and charge to the account of  
 To B.R. Kenning & Co. R.H. Mileston & Sons  
 Milwaukee, Wis.

# PERSONAL TIME DRAFT

\$ 4520 <sup>97</sup>

New York, N.Y., Apr. 12, 192 -

Four months from date Pay to  
 the order of B.H. Kingston & Sons  
 Forty-five hundred twenty and <sup>97</sup>/<sub>100</sub> - Dollars  
 In payment of invoice Jan. 15, 192 -  
 Value received and charge the same to account of  
 To L.H. Browning & Co. } R.B. Miller & Bro.  
 No. Atlanta, Ga. }

## FORM OF CHECK

BROOKLYN, N.Y. Aug. 9, 192 No. 154**MECHANICS BANK** 1-355 **4**FIFTH AVENUE BRANCH  
9TH STREET AND 5TH AVENUEPAY TO THE  
ORDER OFA. H. Rivers\$ 402 <sup>50</sup>/<sub>100</sub>Four hundred two and <sup>50</sup>/<sub>100</sub> — DOLLARS

MEMBER FEDERAL RESERVE SYSTEM

SAFE DEPOSIT  
VAULTSB. A. Cummings

WILBERT GARRISON CO. 82 BEEKMAN ST. N.Y.

*This is a specimen of  
the Palmer Method penmanship.  
It combines legibility, rapidity,  
ease and endurance.*

TIME DRAFT

\$4284 <sup>26</sup>/<sub>100</sub>

Cedar Rapids, Iowa, Nov. 4, 19-

85

Sixty days after date pay to the order of  
James Williams & Sons  
Forty-two hundred eighty-four and <sup>26</sup>/<sub>100</sub> dollars.  
and charge same to account of  
To Newton & Langdon Lewis Williamson & Co.  
No. 482 New York City

RECEIPT

New York, April 12, 191-

Received from R. S. Browning & Co.  
Four hundred twenty-five and <sup>47</sup>/<sub>100</sub> Dollars  
to apply on account

\$425 <sup>47</sup>/<sub>100</sub>

O. Lambert & Williams

## INVOICE

New York, N.Y., May 1-

86

Mr. P. L. Rounds,  
242 Grant Ave.,  
Milwaukee, Wis.

Bought of Park Grocery Co.,  
1420 Fifth Ave.,  
New York.

40 lbs. S. Cheese	40	16	-	
20 " L. Cheese	.50	10	-	
10 doz. Eggs	.50	5	-	
5 bbls. Potatoes	8	-	40	-
20 bushels Oats	1	-	20	-
5 bbls. Flour	10.50	52	50	
10 lbs. Coffee	40	4	-	
				147 50

# Statement

87

June 1 -

Mr. M. N. Brown,

1428 East 142<sup>nd</sup> St.,

New York, N.Y.

The Park Grocery Co. Dr.,

Fine Groceries,

1420 Fifth Ave.,

New York.

191

May	1	Merch		14	62		
	2	"		46	27		
	3	"		84	27		
	4	.		49	62		
						194	78
May	2	Cash	Cr.	14	62		
	3	"		130	54		
						145	16
						49	62

## Cash Dr.

Date	Led. Page			Sales Ledger		Mdse. Dis.		Cash
				Credits		Dr.		Dr.
May 1		Balance brot. forward.						14526 92
2	42	Smith & Jones	Inv. 1/27/15 2%	428	16	856		419 60
3	44	Maynard & Co.	Inv. 1/22/15 3%	292	14	876		283 38
14	49	Eastwood & Co.	Inv full of acct.	142	16			142 16
20	50	Miles & Sons	On acct. 1/10/15	278	94			278 94
21	52	Ames & Little	Interest due	982	61			982 61
22	54	Brown & Cross	Inv. 2/16/15 1%	876	27	876		867 51
23	56	Dillon & Eno	Inv full of acct.	429	32			429 32
24	59	Ferguson & Co.	On acct.	862	71			862 71
25	62	Gannett & Hill	Inv. 2/16/15 3%	297	62	891		288 71
26	63	James & Co.	Inv. 2/15/15 2%	428	71	857		420 14
27	68	Ingram & Kerr	Inv. 2/28/16	522	32			522 32
28	69	Lyons & Milne	Interest 1/2/15	684	29			684 29
29	72	Newton & Orr	Inv full of acct.	671	84			671 84
30	73	Palmer & Quirk	On acct.	328	69			328 69
31	74	Rallston & Son	Part Inv. 2/17/16	296	29			296 29
				7522	07	43	56	22005 43
		Sales Ledger a/c Cr.						
		Mdse. Dis. a/c Dr.						
								22005 48
June 1		Balance						12519 55



May 1—

1	Cash B.N. King	Invested in grocery business	5400	—	5400	—
1	Mdse	20 bbls Pork 40 bushels Wheat 155# Cheese 10 bbls. Flour	480	—		
2	Cash M.N. Brown	800 # Coffee 5 bbls. Pork	82	50	480	—
	Mdse	20 # Cheese 2 bbls. Flour			82	50
3	L. E. Kessler	5 " " 2 " Pork	62	34		
	Mdse	5 # Cheese			62	34
4	Mdse	300 # " L. E. Harris	124	45	124	45
5	D. E. Frank	20 doz. Eggs	32	47		
	Mdse	20 # Cheese			32	47
6	G. H. Ingman	2 bbls Pork 3 " Apples	47	62		
	Mdse	2 # Cheese			47	62
	Mdse	15 bbls. Sugar	252	63		
	J. K. Lane	15 " Apples			252	63

R N Smith & Co.

248 Broadway,

New York, N.Y.

Terms  
Regular

Dolls 143

Remarks  
Bill in duplicate

Make affidavit

Card No  
1462

Rating XXX  
Limit

91

Date	Item	Dolls	Debits	Credits	Balance	Date	Item	Dolls	Debits	Credits	Balance
May 1	Bal		84 24			Sept 7	Mdse		20 42		
14	Mdse 10		120 42			11	Mdse		240 50		
20	Ch			160 24		20	Ch			500 -	
21	Mdse 42		110 20			24	Mdse		342 17		503 88
22	Ch			100 -		Oct 8	Mdse		24 62		
24	Mdse 44		25 21		179 83	10	Ch			500 -	
June 1	Mdse 48		120 62			20	Mdse		142 -		
5	Mdse 49		12 62			28	Mdse		82 40		
7	Ch			250 -		Nov 1	Mdse		10 80		235 08
8	Mdse 54		50 22			4	Mdse		9 42		
15	Mdse 59		102 42			9	Mdse		148 92		
20	Ch			240 32	Paid up	10	Ch			300 -	
July 20	Mdse		100 20			15	Mdse		86 94		
29	Mdse		24 60			16	Mdse		146 94		
30	Mdse		20 20		145 -	20	Ch			250 -	88 10
Aug 2	Mdse		10 20			Dec 1	Mdse		14 20		
3	Ch			100 -		5	Mdse		90 21		
9	Mdse		25 42			6	Mdse		184 16		
10	Ch			125 -	Paid up	10	Ch			376 67	Paid up
					7"						

## Time Book and Pay Roll

Voucher Names	Dept	Week of May 10							Total Hrs	Per Hr	Amount	Distribution			Receipt for amount
		M	T	W	T	F	S	S				Factory	Office		
A. B. Connor	J	8	8	8	8	8	8		48	20	9 60	9 60			A. B. Connor
D. E. Fisher	J	8	8	8	8	8	8		48	20	9 60	9 60			D. E. Fisher
G. H. Ingalls	J	8	10	8	8	10	8		52	20	10 40	10 40			G. H. Ingalls
J. K. Lynville	J	8	10	10	8	10	8		54	20	10 80	10 80			J. K. Lynville
M. N. Osborne	J	8	10	10	8	10	8		54	25	13 50	13 50			M. N. Osborne
P. L. Robertson	J	8	8	8	10	10	8		52	25	13 -	13 -			P. L. Robertson
S. T. Usher	J	8	8	10	10	-	8		44	25	11 -	11 -			S. T. Usher
V. W. Williams	J	8	8	10	10	10	8		54	20	10 80	10 80			V. W. Williams
Z. V. Yarrington	J	8	8	10	10	10	8		54	21	11 34	11 34			Z. V. Yarrington
C. B. Allen	O	10	8	8	10	10	8		54	25	13 50		13 50		C. B. Allen
J. E. Dillon	O	11	10	10	8	8	8		55	25	13 75		13 75		J. E. Dillon
L. A. Gruett	O	10	10	8	8	10	10		56	30	16 80		16 80		L. A. Gruett
L. K. James	O	8	8	10	10	8	4		58	35	16 80		16 80		L. K. James
O. N. Miller	O	8	8	10	11	8	4		49	40	19 60		19 60		O. N. Miller
R. L. Palmer	O	8	8	8	8	10	4		46	40	18 40		18 40		R. L. Palmer
U. T. Smith	O	6	8	4	8	8	4		38	50	19 -		19		U. T. Smith
		133	138	140	143	138	114		806		217 89	100	04	117 85	

# Cash

93

May	1	J	1	5400	-	May	1		J	1	480	-
							2	Balance			4920	-
				5400	-						5400	-
Merchandise												
May	1	J	1	480	-	May	2		J	1	82	50
	3	J	1	62	34		3		J	1	62	34
	4	J	1	124	45		5		J	1	32	47
	6	J	1	252	63		6		J	1	47	62
							7		J	1	14	82
							7	Balance			229	75
											679	67
				919	42						919	42
M. H. Brown												
May	1	J	1	14	62	May	2		J	2	14	62
	2	J	1	46	27		3		J	2	130	54
	3	J	1	84	27						145	16
	4	J	1	49	62		4	Balance			49	62
				194	78						194	78
L. E. Harris												
May	1	J	1	46	27	May	2		J	2	23	27
	2	J	2	184	62		2		J	2	23	-
	3	J	2	96	42		4		J	2	92	31
							4	Balance			188	73
				327	31						327	31

Your Town, May 11, 1917.

The A. N. Palmer Co.,  
New York City.

Gentlemen:— I have completed the lessons in the Palmer Method of Business Writing, and herewith submit my examination. I have tried to follow closely the printed instructions in the manual, and hope to obtain a Final Certificate.

Awaiting your decision, I am,  
Sincerely,

	Count	Number per Minute		Count	Number per Minute		Count	Number per Minute		Count	Number per Minute		Count	Number per Minute
A	1-2	75	K	1,2-3,4	35 to 40	U	1,2-3	45	e	1	28 groups of 5 or 140	p	1,2	12 groups of 5 or 60
B	1-2,3	40	L	1,2,3	50 to 55	V	1,2	55	f	1,2	14 groups of 5 or 70	q	1-2,3	10 groups of 5 or 50
C	1,2	70	M	1,2-3,4	30 to 35	W	1,2-3,4	40	g	1,2,3	13 groups of 5 or 65	r	1-2	18 groups of 5 or 90
D	1,2,3	45	N	1,2-3	40	X	1,2-3,4	35	h	1,2	14 groups of 5 or 70	s	1-2	17 groups of 5 or 85
E	1,2,3	45 to 50	O	1,2	70	Y	1,2-3,4	40	i	1	20 groups of 5 or 100	t	1	10 groups of 5 or 50
F	1,2	50	P	1,2	50 to 60	Z	1,2,3	50	j	1,2	14 groups of 5 or 70	u	1,2	12 groups of 4 or 48
G	1,2-3	40 to 50	Q	1,2,3	60	a	1,2	14 groups of 5 or 70	k	1-2,3	10 groups of 5 or 50	v	1,2	12 groups of 5 or 60
H	1,2-3,4	35	R	1,2,3	45	b	1,2	16 groups of 5 or 80	l	1,2	20 groups of 5 or 100	w	1,2-3	18 groups of 3 or 54
I	1,2-3	45	S	1,2-3	45 to 50	c	1,2	16 groups of 5 or 80	m	1,2,3	12 groups of 4 or 48	x	1	18 groups of 5 or 90
J	1,2,3	60 to 70	T	1,2-3,4	40	d	1,2	13 groups of 5 or 65	n	1,2	12 groups of 5 or 60	y	1,2	14 groups of 5 or 70
									o	1,2	18 groups of 5 or 90	z	1-2	14 groups of 5 or 70

# The Palmer Method of Business Writing

*A. M. Palmer*  
ORIGINATOR AND AUTHOR

## Advanced Course

This certifies that  
**S. W. Palmer**

*has completed the lessons in The Business and High School Edition  
of The Palmer Method of Business Writing and having satisfactorily  
passed the required Examination, is hereby awarded this*

**Certificate for Superior Ability**  
*in Rapid, Muscular, Movement Commercial Penmanship.*

*Given at New York, N. Y. on this 16<sup>th</sup> day of June 1928.*



BOARD OF AWARDS

*S. W. Palmer*  
*J. Newcomb*  
*W. L. Nolan*  
*A. A. Davis*

REPRODUCTION IS REDUCED FROM ORIGINAL SIZE, 14 x 17 INCHES.

Worshiping

